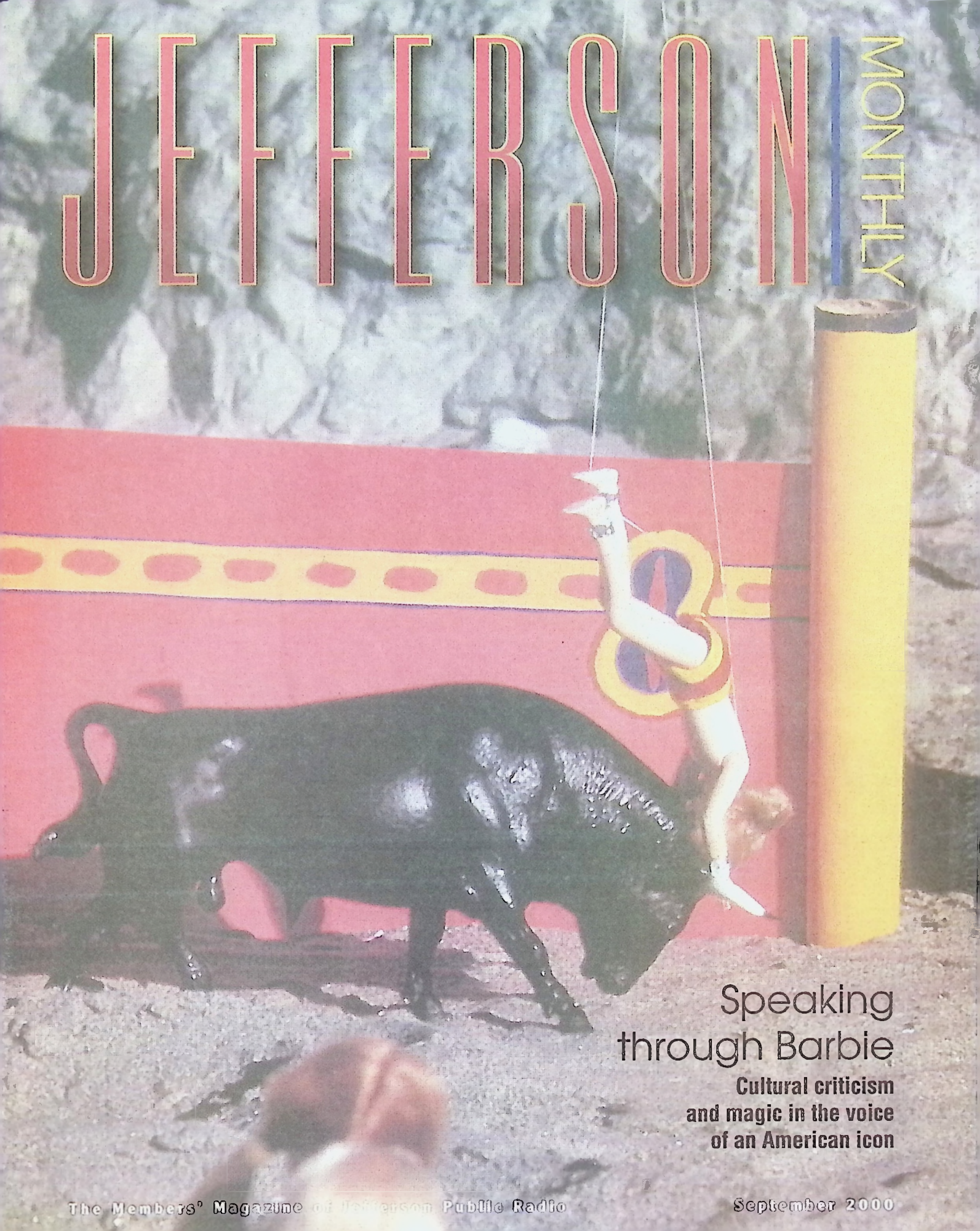


# JEFFERSON MONTHLY

A surreal photograph of a Barbie doll hanging upside down from a rope. The doll is positioned over a black bull in a rodeo arena. The background features a red wall with a yellow and purple decorative band. A yellow cylindrical post is on the right. The scene is set against a rocky, desert-like backdrop.

Speaking  
through Barbie

Cultural criticism  
and magic in the voice  
of an American icon



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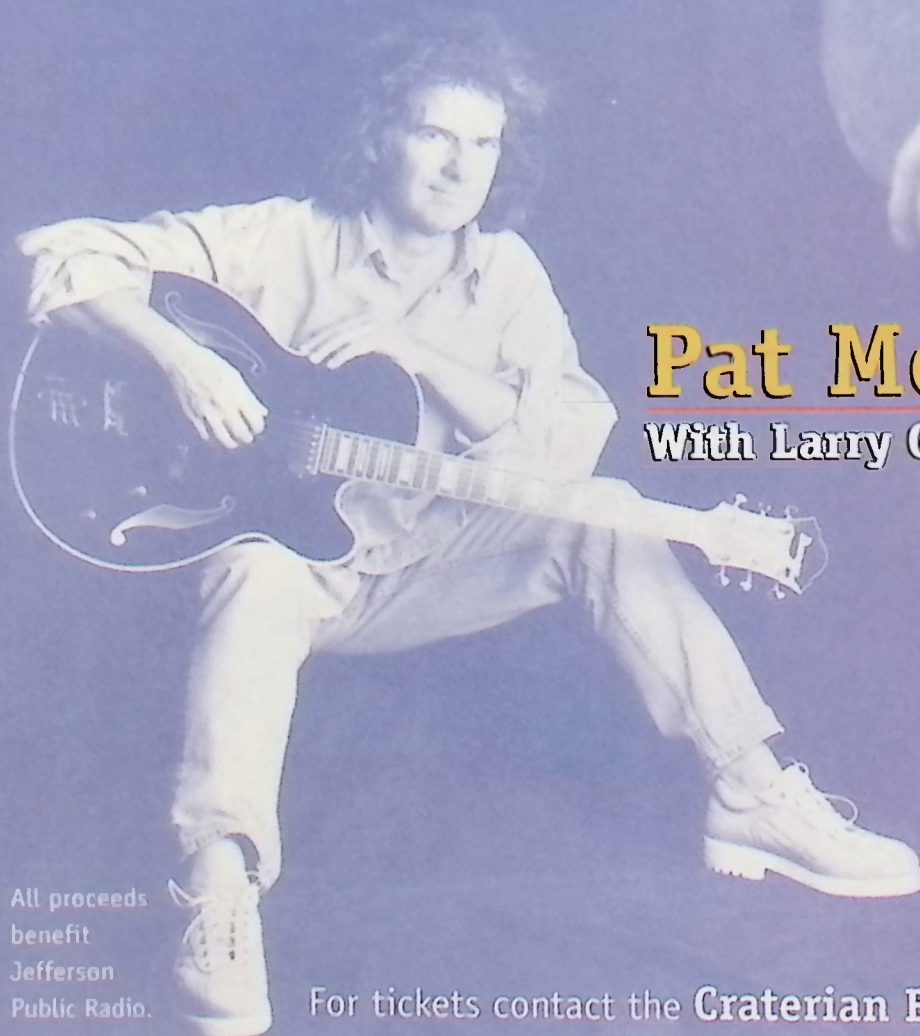
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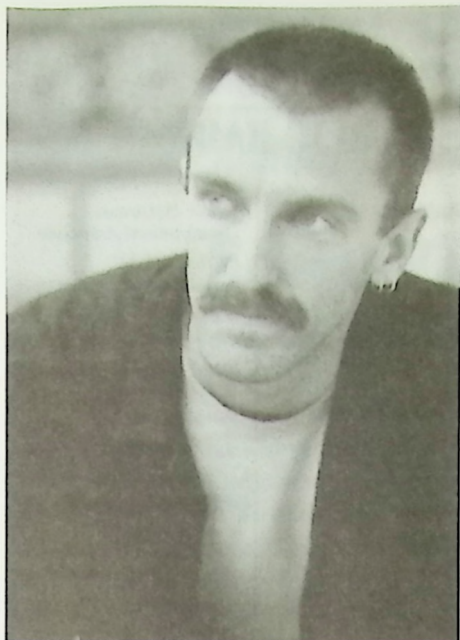
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September 13 • 8pm

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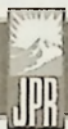
For tickets contact the Craterian Box Office 541-779-3000





Singer Mark Weigle performs in Ashland on September 22. See Artscene, page 28.

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#### ON THE COVER

A scene from Tangren Alexander's Barbie doll enactment of the feminist children's book *Selene, the Greatest Bull-Jumper in the World*, by Z. Budapest. See feature, page 8.

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# JEFFERSON MONTHLY

SEPTEMBER 2000

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### FEATURES

#### 8 Speaking Through Barbie

Millions of girls have grown up with Barbie dolls as a primary companion, imbuing them with imaginative lives that reflect and enhance their own. Most girls, however, put them down in the transition to adulthood, leaving the dolls' lives dormant on closet shelves. Philosophy professor Tangren Alexander is an exception: her feminist work has been centered around Barbie for the past twenty-five years. Writer Lara Florez explores the issues raised by Ms. Alexander's rich visual presentations, which merge cultural criticism with the sweet magic of belief. Watch your language, though: call it art, and the Mattel Corporation lawyers may descend to try to control Barbie's image.



Barbie in historically accurate dress from ancient Crete.

#### 10 And Now, A Few Words from the Siskiyous

Traditionally, every region has developed its own distinct lingo—words and phrases which are unique to the local culture. In the modern day, with the communications devices of a shrinking world blurring borders and throwing English at the world, indigenous phrases may be less obvious; difficult to identify. Still, the color of words remains, even in our own region. Tim Holt investigates some of the terms unique to the State of Jefferson—many of them arising out of the rural logging history of the area.

#### 4 Flocks, Gangs, Gaggles, and Skulks

Columnist Diana Coogle looks at language from her own perspective, via the many terms which collect (and sometimes separate) groups of people, animals and living creatures of all forms. Be grateful that there will be no quiz at the end of the issue.

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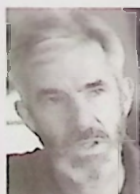
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# TUNED IN

Ronald Kramer

## Social Responsibility and the Press

For the past several years it has struck me that our nation seems to be drifting back towards a long-rejected nineteenth-century media ethic. Contemporary Americans have grown up with a press which media critics define as operating under a "social responsibility" ethic. The social responsibility construct developed in the late 1800s as a reaction to the highly partisan press which characterized our country's founding and early development. While we tend to axiomatically accept the principle that the press strives for accuracy and objectivity, that is really a twentieth-century notion.

Historically, the press was controlled by either government (in colonial times a royal license was still required to publish), the wealthy or the politically connected. Newspapers rarely gave "both sides of the story." Publishers printed the news which was based either upon their personal views or their own interests in the issues of the day. Rumor, innuendo and bald-face lies abounded and political fortunes rose or fell on the skill with which the press could be used to manipulate public opinion. Even figures now revered, like Abraham Lincoln, were viciously vilified by political opponents throughout their public life.

Urbanization and the full-flowering of industrialism brought the sense that the press had a higher calling. In part that was due to the industrialization of the press itself. It was no longer feasible for anyone with a small press to publish a paper. Huge printing plants, cut-throat competition and urban circulation in the hundreds of thousands made publishing increasingly the province of a more limited number of publishers and, perhaps in part to their distress,

the sense that fairness and objectivity were the standards against which they should be measured, grew. The press decided it had a "social responsibility" to report fully and fairly. And, with the inevitable occasional lapses, such is the story of twentieth-century journalism in American.

“

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are seeking to become news providers. They pointedly eschew the principle that objectivity in reporting is desirable by complaining that the commercial press "doesn't tell their side of the story at all," which causes their partisan reporting to help establish an "overall" balanced record. Commercial press standards such as securing independent verification of a story from two sources before going to press with it, are not necessarily a feature of these "alternative" news undertakings.

Moreover, alternative press devotees can point to federal policy as support for their view of the way things should work. For many years federal regulatory policy, in both broadcasting and in antitrust law applicable to newspapers, has held that the more news outlets which exist, the better the public is served. Given that interpretation, creating new, alternative media outlets strengthens democracy.

Concurrent with these developments, well-meaning forces have begun to assail both the commercial and public broadcast media as lackeys of corporate America.

But things seem to me to be changing. In part because of the rise of relatively inexpensive alternative media systems such as cable access television channels, radio, television program syndication opportunities via satellite, and the Internet, we seem to be drifting back toward a time in which organizations with special interests

Probably despairing of affecting commercial media, public radio and television have been increasingly targeted as having ceded financial control to corporate interests and fleeing controversy. In 1998 *The Jefferson Monthly* published an excerpt of James Ledbetter's book, *Made Possible By*. Recently, Jerry Starr, executive director of Citizens for Independent Public Broadcasting, published *Air Wars: The Fight to Reclaim Public Broadcasting*. These two books and the movements they represent would like to see a more independently funded, politically activist public media system. They particularly advocate politically active entities establishing radio, television and Internet news reporting services. Indeed, multiple parties have recently offered "alternative" coverage of the Republican and Democratic political conventions, which is but one example of proliferating news sources.

All public media disseminate information, and information is both powerful and an instrument of change. But there is a huge difference between offering information, fairly and fully, and letting the public interpret the findings with its own conclusion, and marshalling "facts" which support a reporter's or publisher's personal point of view and sharing only that slant. Indeed, that view is part of our past. It is not a future which we should aspire to create.

The possibilities are truly scary. The information management systems which computerization facilitates already make it possible for your computer to assemble daily news digests for you from sources which only represent your predetermined political point of view. A world of increasingly isolated, and rabidly partisan, citizens seems frighteningly possible.

Well-intentioned though some of these efforts to "personalize the press" may be, they raise my blood pressure. Of all the press, the systems least influenced by corporate control are public broadcasting. There is some legitimate criticism to be leveled at public television because of the systems under which its national programming has traditionally been funded. Typically, public television producers have developed an idea for a program series and then sought corporate or philanthropic support for the production of the programs. Thus, potential funders have enjoyed an advance review of anticipated content and, by definition, some programming which was unattractive to corporate interests might not secure funding and

CONTINUED ON PAGE 5



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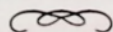
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# JEFFERSON ALMANAC

*Diana Coogle*

## Flocks, Gangs, Gaggles, and Skulks

**W**hen elephants get together they're a herd. It's a flock of chickens but a bevy of quail and a gaggle of geese. Kittens come in litters, but cats come in clowders; and lions, of course, in prides. One refers to a sloth of bears, a trip of seals, a warren of rabbits, a skulk of foxes, and an arm of frogs. Though horses come in herds, donkeys come in paces, and dogs form a kennel or a pack. Ants, bees, and beavers in the plural are colonies, although beavers can also be called families, and kangaroos together can be called either a troop or a mob. Hopping in neat, uniform lines, perhaps, they are a troop, but chaotic hopping creates a mob.

We can talk of droves of people and a bevy of girls, but those terms, coming respectively from cattle and birds, carry not necessarily inaccurate bovine and ornithological connotations. The droves of people at the shopping mall mill around lowing, and we've all heard the twittering of a bevy of girls. A crowd of people intimates the impersonal closeness of human bodies, and a crowd that takes to chaotic hopping is a mob.

When a group of people attends a performance, it is an audience, indicating that it is not watching but listening. If concertgoers are an audience, why aren't playgoers a visience? The group of people performing the play is a troupe, not to be confused with the troop of kangaroos, which is closer to Girl Scouts. A group of soldiers is also a troop, kin to Girl Scouts and kangaroos, not to actors. The actors in the play are the cast. The rest of the group responsible for the performance is the crew. A crew also works on a ship, rows a boat, or builds a house.

If the group of laborers happens to be teachers, they are a faculty, but it is the staff who keep the institution running. The group of students who come to the faculty to drink from their fountain of knowledge is a class, but when those same students lay

down their pens for basketballs, they become a team. When the team consists of two people, as in tennis, they become partners instead.

One's partner can also be one's spouse, especially if the spouses happen not to be married. The collective noun "family" designates a group of people related by blood (or a group of beavers, remember?), but sometimes "family" is stretched to define a group of people bonded by ideologies or lifestyles. A group of primitive people is a tribe, a word that has lately been the self-appellation for some ideological families who would emphasize their philosophical associations with more primitive people.

A group of people who have come together to have a good time is a party, but a party is also a group of people with the same political affiliation, not always such a good time. Those who come together to worship God make a congregation; those who come together in official uniform to kill are called an army, navy, etc. A group of people who play music together is a band, or, by inclusion of particular instruments, an orchestra. As for a gang, the dictionary says it is merely a number of individuals making up a group, but then it goes on to admit more specific definition, such as "a unit composed of antisocial adolescents" and "a group of persons drawn together by a community of tastes, interests, or activity," as in "where's the gang going tonight?" Finally, however, the dictionary says a gang is a flock or herd

“  
 WHEN MY SON SAID HE  
 WANTED TO INVITE THE GANG  
 OVER, DID I VISUALIZE ELK OR  
 LITTLE CHICKENS INVADING  
 OUR HOUSE?”



of animals, such as a gang of elk or a gang of little chickens. When my son said he wanted to invite the gang over, did I visualize elk or little chickens invading our house?

A bunch of rabbits can only be called a warren and a bunch of foxes a skulk, but surely a group of giggling girls is a gaggle. And if you speak of a sloth of bears, I'm sure you can even more accurately speak of a sloth of boys. And so we see some of the numerous designations for a passel of people. ■

Diana Coogle is an essayist and playwright who lives in the mountains above the Applegate. She teaches writing and journalism, and runs the Applegate Youth Theater in the summers.

## TUNED IN

From p. 3

be produced. Unfortunately, books like Ledbetter's and Starr's broadly swipe public radio and public television because it "makes a better read" without noting that sometimes legitimate criticism of public television involves funding mechanisms that don't exist in public radio. With rare exceptions, public radio programs are not "shopped" in advance of production and underwriters are, therefore, never aware of the specific program content whose broadcast they will be supporting.

Like any other public undertaking, we are properly the object of criticism—sometimes deserved and sometimes uninformed. One can always do better and benefit from public feedback. But the principle that our efforts are politically neutral, that our goal is to faithfully transmit what we find and allow the public to interpret it, is a crucial one. Efforts like Ledbetter's and Starr's to politicize public broadcasting, while well-intentioned, are dangerous.

A world in which he who shouts loudest and longest triumphs does not represent the rational state which is democracy's foundation. ■

Ronald Kramer is JPR's Executive Director.

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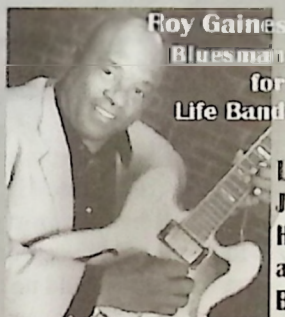
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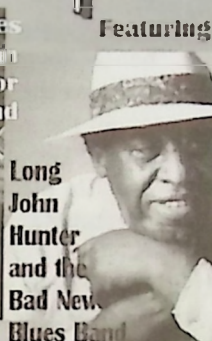
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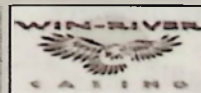
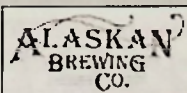
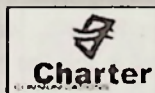
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# JEFFERSON OUTLOOK

*Russell Sadler*

## A Line in the Sand

Oregon's ocean beaches and rugged headlands are among the state's crown jewels. Most of Oregon's 362-mile shoreline is accessible for public use. But Oregonians' much prized access to their ocean beaches is jeopardized again by one of Bill Sizemore's initiatives on the ballot this November.

Oregonians have assumed they owned the beaches ever since Gov. Oswald West persuaded the Legislature to declare them public highways in 1913, but the legal issue of ownership has never been clear. Some beachfront land owners held titles that claimed beach ownership as far down as the low tide line.

In the early 1960s, following two decades of feverish population growth, attorneys for the State Highway Commission began to privately worry that Oregon's claim to beaches between the tide line and the vegetation line would not stand up to legal challenges by developers eager to create "private" beaches.

Private fears became public threats in 1966 when Portland investor William Hay blocked off a part of the beach in front of his Surfsand Motel in Cannon Beach, adjacent to one of the busiest public access points on the North coast, and declared it private property. Hay's act of belligerent "privatization" triggered a controversy the 1967 Legislature tried to resolve in House Bill 1601—the Beach Bill.

The Beach Bill asserted the public's long-time use of the beaches above the tide line as evidence of a long-standing public easement to the dry sands seaward of the vegetation line. Then-House Majority Leader Bob Smith, R-Burns, felt the bill was taking property from private owners without compensation.

Smith's effort to kill the Beach Bill would have succeeded without the dogged

opposition of another conservative legislator, Rep. Sid Bazzett, R-Grants Pass. He was more at home quoting the John Birch Society than advocates of land use planning, but the wonderfully quirky Bazzett was determined to prevent Smith from eroding public accessibility to Oregon's beaches. The Beach Bill quietly languished in Bazzett's House Highway Committee without enough votes. An article by Associated Press Reporter Matt Kramer warning about the threat to public beach access suddenly made the Beach Bill the most explosive issue of the session. Bazzett had leaked the story to Kramer.

Television and newspaper coverage produced headlines like "Battle Lines Drawn Over Beach Issue" and "This Sand Is Your Sand, This Sand Is My Sand." Within days the Legislature was swamped by a unprecedented tidal wave of public opinion. Legislators heard spontaneously from more than 10,000 people—by letter, telephone and telegram—most supporting the Beach Bill.

With no place to hide, the Legislature's Noble 90 erupted in a fury of activity. Smith offered a compromise granting public access 200 feet landward from the high tide line. Gov. Tom McCall dragged reporters to the beaches showing how much dry sand Smith's compromise gave away. Agreement was finally reached on a compromise when McCall chartered a helicopter and flew experts from Oregon State University up and down the beaches from Washington to California literally drawing a line in the sand 16 feet above sea level defining the area accessible to the public. Pinned in the glaring spotlight of public opinion, legislators passed the Beach Bill. McCall signed it on July 6, 1967.

The inevitable court challenges were decided in favor of public access. In 1969, As-

“  
THERE IS NOT ENOUGH TAX  
MONEY TO BUY ACCESS THE  
PUBLIC ALREADY HAS ALONG  
362 MILES OF OREGON  
BEACHES AND HEADLANDS.



sociate Justice Alfred T. Goodwin wrote the Oregon Supreme Court's opinion that sustained the Beach Bill on the grounds that public use was an unbroken custom running back in time as long as the land had been inhabited. The public had established an easement by "prescriptive right." The Legislature reduced beachfront property owners taxes to zero on dry sand portions of the beach used by the public as compensation.

The battle over the Beach Bill has faded from Oregonians' collective memory. Oregonians again assume they own the beaches. Not everyone is so sure. Thousands of newcomers to the state are unaware of Oregon's unique public birthright. A legislature shorn of its institutional memory by term limits and an activist U.S. Supreme Court may no longer be willing to leave such a decision up to the Oregon Supreme Court.

Today more than 750 volunteers of the Oregon Shores Conservation Coalition's CoastWatch program keep watch over all 362 miles of Oregon's coastline. They are ready to report any immediate crisis from oiled birds washing ashore to a bulldozer in dunes or tidelands where it shouldn't be. Despite this vigilance, there is a new threat to Oregon's public beach access on the ballot this November.

One of the many initiatives circulated by Bill Sizemore this year requires taxpayers to compensate property owners if government passes or enforces a law or regulation that "restricts" the use of private property. If Sizemore's measure passes in November, any a beach front landowner could claim the right to develop the dry sand portion of the beach now used by the public. If the state enforces the Beach Bill to protect public access to land long used by the public, taxpayers will arguably have to pay beachfront landowners for "lost" development rights they do not now have.

There is not enough tax money to buy access the public already has along 362 miles of Oregon beaches and headlands. Sizemore's "takings" initiative virtually assures beachfront property owners will be able to seal off long stretches of coastline from Oregonians who have used them for more than a century. ■

Russell Sadler is president of the Friends of the Library and a director of the Southern Oregon University Foundation.

## Oregon Cabaret Theatre

presents

Sept 15 - Nov 6

Previews Sept 13 and 14  
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Directed by Jon Kretzu

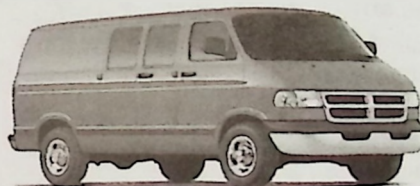
Jessica Blaszaok  
Peter Giffin  
Jamey Hood  
Tony James  
John Leister  
Kasey Mahaffey  
Bill Nielsen  
Deb Note Farwell  
Teri Thomas

Darey Danielson  
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# Speaking Through Barbie

*Cultural criticism and magic  
in the voice of an American icon*

"It's about love for the girls we've been and the doll-worlds we've made. It's also a loving, renewed vision of a much maligned female icon; and it expands the feminist version of revolution to where even Barbies can dance. It's a vision of a utopian land invented/remembered, and a coming of age story about female physical and spiritual strength."

—Tangren Alexander,  
regarding her work, *Selene*,  
in "What Dolls Do."

**T**

here is a great discrepancy during childhood between those who collect toys and those who believe in them. Some

children watch the animated movements of the Raggedy Anne in their room out of the corner of their imaginative eye, while others arrange their playthings into a trophy display; the agents of wonder to one may be the simple stuff of bragging rights for the other. This gap increases as we age: often childhood magic is reduced to memory and then dismissed as the figment of an active imagination. We join the ranks of collectors, with our beloved toys becoming nothing more than memorabilia. Yet some twinkling individuals have managed to hold fast to what is dearest to their hearts, to transform the dreams of youth into the passion of maturity. Tangren Alexander is one of these individuals. Tangren Alexander believes in dolls.

Through this belief, through the exercise of being a feminist, a scholar, a mother and a woman, Tangren has created work which tastes amazingly important in a world of nine to five day jobs, dualistic politics, and consumer chokeholds. Work that can remind those of us who have grown past the age of active imagining, with our collections and new paradigms, that the sacred magic of childhood may be harnessed to transform deep cultural assumptions. Work that allows us the freedom to view our icons in a new way, that illustrates how to access the lives of toys held bound by corporations. Work that recon-



DO WE ENCOURAGE  
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THEIR BELOVED  
PLAYTHINGS IN NEW  
WAYS, TO KEEP THEIR  
IMAGINATIONS ALIVE  
AND OUT OF  
CORPORATE AMERICA'S  
REACH?

nects us with the very question of belief: What is real, anyway?

An elfin woman with contagious laughter, Tangren Alexander is a professor of philosophy

at Southern Oregon University. She began her work with dolls as a graduate student at the University of Oregon. During long evenings grading papers that argued the existence of God, Tangren began a system of reward. "I paid myself 25 cents per hour for every hour I spent grading papers," said Tangren. "With the money I saved I began buying dolls, clothes, and accessories." It may seem disjointed that a radical feminist pursuing an advanced degree would involve herself in the world of doll collecting, and Tangren concedes that the

times were partially responsible; but there was also a deeper motivation at work. "It was the 1970s, and we were all reworking, rethinking, and reclaiming ideas about women, things that had traditionally belonged to women. That's why I began, and that's what I continue to do with my dolls. But part of my impulse does come from the belief that I've always had that dolls are alive. That belief makes me want to love and respect them."

It is not just belief that has driven Tangren's craft, but passion and creative will that translates into a unique art form. During her play sessions with the dolls, accompanied initially by her daughter Marcella, then by her niece Kimberly, Tangren would manipulate the doll's looks, removing makeup, cutting hair, shaping brows, and then photographing

ARTICLE BY  
*Lara Florez*



the result. "There are all kinds of dolls in the Barbie family," says Tangren. "Not just the blond 'Barbie' but numerous others." In her collection, which now numbers over 200, Tangren has always striven for multicultural variety.

In 1977, *WomanSpirit* magazine asked Tangren and her daughter, who was then eight, to write a review of a book by feminist Z. Budapest entitled *Selene, The Greatest Bull Leaper on Earth*. It's a



PREVIOUS PAGE: Tangren Alexander and friend. ABOVE: A procession in Crete, from *Selene*. INSET: Hattie, from Ms. Alexander's *Gone with the Wind* series.

tale of a girl from patriarchal ancient Greece who emigrates to her grandmother's matriarchal, multiracial Crete, and learns to overcome fear and discover herself amid this supportive and diverse community of women. Of the book, Tangren wrote, "The costumes are accurate, the underarms are hairy, and the women's faces are strong and full of feeling." The portrayal of the women of Crete in a historically accurate way, with their breasts bared, sealed the fate of this children's text: it's now out of print. Still, the encounter with the legend of *Selene* sparked a creative fire in Tangren.

Soon after reading *Selene*, Tangren and Marcella began making bull-leaping kilts for the Barbies, improvising other costumes from what was at hand, and traveled to the Oregon coast, positioning and photographing the dolls as they played. The result was a small slide show for friends, enacting *Selene*. Over the next twenty-five years the project has continued, evolved and transformed into a slide show movie, narrated by Tangren and accompanied with music. The final result is breathtaking.

At the 2000 Southern Oregon Women in Higher Education conference, Tangren held a roomful of educated women spellbound with *Selene*. Although she was billed as the post-lunch entertainment act, Tangren's Barbie doll troupe quickly became the talk of the conference. Women who had not encountered a Barbie since childhood, let alone played with one, murmured remembrances. The intricate and beautiful costuming, the triumph of *Selene* as a real bull jumper in a hand painted arena, the doll's faces conveying authentic emotion—all these elements combined to create magic in the room, and forced thunderous applause at the story's conclusion. It was agreed that seeing Barbie in such a strong and important role was revolutionary. Surly a progressive and inventive work like *Selene* was deserving of a larger audience.

But Tangren's productions, which also include a rendition of Cinderella enacted by an all African American Barbie cast and fantasy tales co-authored by her daughter and niece, will not likely be

produced for large-scale distribution. Mattel Toy Company has copyrighted Barbie as a work of art; meaning that the company must syndicate everything her image appears on. The reason that Tangren may present at conferences and academic events is that her work is protected as cultural criticism by the American copyright law.

"So far I've managed to lay low on Mattel's radar," says Tangren. "Relative to some of the other things Mattel has licensed, like a Barbie doll with nails sticking out of her, I think my work is very sweet, innocent, and fun." When asked why she chooses to use Barbie dolls protected by Mattel rather than other dolls with less vigilant copyrights she intones, "The whole point is to use Barbie dolls. There are so many negative connotations about Barbie in the way of her not being strong, being of disproportionate size, and an example of consumerism. These are built off of Mattel's image of Barbie. But Barbie has always been more than that because the children who play with her give her many intricate lives. I am playing with that freedom that a doll has to be anything. I'm trying to honor all the different lives she has lived through little girls by making her a strong person with a deep and interesting life."

The idea of a major corporation owning pieces of our cultural childhood is an added element of intrigue for this philosopher. In fact, due to her work with Barbie as a vehicle of cultural criticism, Tangren has developed a "Philosophy of Dolls." The following is an excerpt of a proposal entitled "What Dolls Do," detailing her

CONTINUED ON PAGE 33



ABOVE: *Selene* and her grandmother, from *Selene*. INSET: A reworked Pocahontas doll, from *Young and Restless on the Rez*.



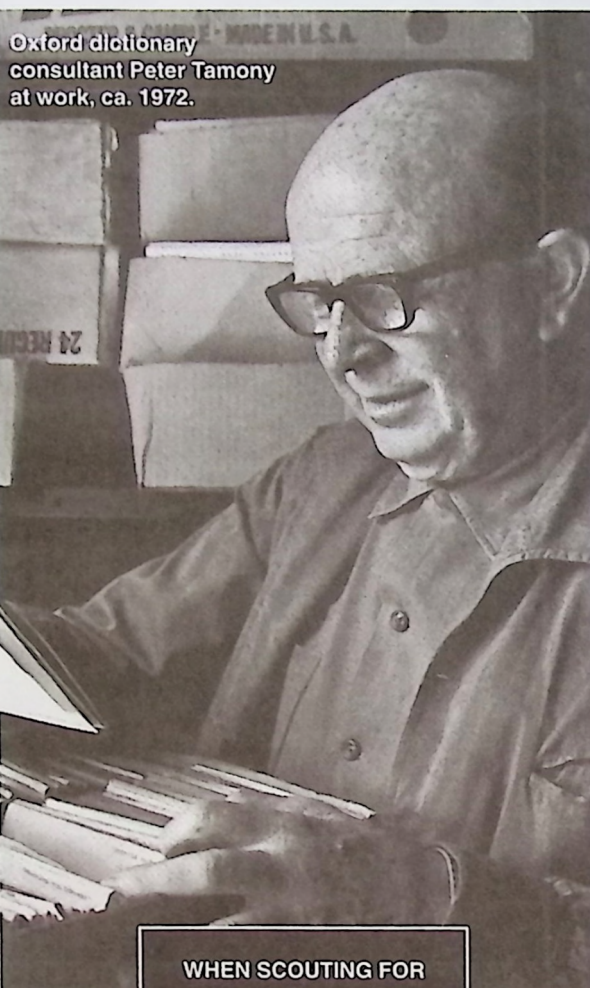
# And Now, A Few Words from the Siskiyous

*If she ever catches him doing the Shasta Shuffle,  
she'll yard him right out of the house!*

In one of the more fascinating side trips in my journalistic wanderings I once encountered a man named Peter Tamony, who lived above a shoe repair shop in one of the less glamorous neighborhoods of San Francisco. He shared these digs with a younger sister, Kathleen, and a rather scruffy, loud-mouthed, smart-assed roommate known as the American language.

When I met him, this tall, gregarious, Irish-American was the U.S. consultant to the Oxford English Dictionary. He was an expert on the usages of the American language, of which he'd made a lifelong study. Mr. Tamony, then 69, still spent five or six hours each day reading newspapers and other print media, culling them for new words or new usages for old words. Much of his two-story apartment was given over to rooms filled with bulging cardboard boxes, each of them crammed with 4 x 6 index cards that recorded the date and source of each new usage.

Mr. Tamony could tell you when the word "jazz" was first used in print (1913, in the *San Francisco Bulletin*, by E.T. "Scoop" Gleeson, writing about the Art Hickman band) and where the term "sandlot baseball" came from (The Sand Lot, where San Francisco's Civic Center now stands, but in the late 19th century a place for meetings, speeches and outdoor recreation). He knew the origins of the word "hoodlum": Germans were the



Oxford dictionary  
consultant Peter Tamony  
at work, ca. 1972.

WHEN SCOUTING FOR  
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ARTICLE BY  
*Tim Holt*

largest foreign language group in San Francisco in the late 19th century. These hardworking burghers took a dim view of the rowdy, shiftless element that frequented the city's Barbary Coast, branding them with the Bavarian pejoratives *hodalum* and *huddelump*. The terms caught on, but were converted by English-speaking residents to the modern-day "hoodlum."

"You see, the mind doesn't wrestle with words," Tamony observed. "It cuts them down to more manageable shapes and sounds." It was the tracking of this process, and the constant search for new words and the reshaping of word meanings, that occupied a lifetime of study—and an awful lot of cardboard boxes.

Tamony's immersion in the streams and eddies of the living American language was inspiring to a confirmed word guy and print addict such as myself. And while I did not go on to accumulate my own roomfuls of bulging cardboard boxes, I was inspired by Tamony's example to dip my hand into similar waters from time to time.

Since I moved to this region five years ago, I have made it an avocation to track down some of the original language of the Siskiyou region—"Siskiyou-ese," if you will. Now, much of the language that the distinguished San Francisco etymologist was tracking stemmed from the rich influx of immigrants to the Bay Area, from the 49ers



of the Gold Rush to the beats and hippies of the modern era. (Tamony accurately predicted the demise of the hippie movement when he noted that it had stopped generating new words.) Here in the Siskiyou region most of our original vocabulary comes from decidedly less cosmopolitan sources; it stems from our rural lifestyle, the logging industry being one of the main contributors. And much of this local vocabulary is really more of historical interest than a part of our current language, although there are still a good many old-timers who recognize such terms as “fly-blowed” and “yarded.”

From the logging industry we have such terms as “Piss Fir Willie,” meaning a U.S. Forest Service employee (clearly a pejorative since, in the timber industry, a piss fir is considered one of the least desirable species of tree). Another cleverly descriptive and colorful term is “widow-maker,” a dead tree branch ready to fall on some hapless victim. A “candy wagon” was any conveyance that carried workers to a logging site. (My consultant for these logging terms, veteran Dunsmuir forester Hal Bowman, said he had no idea how this odd term originated.)

Have you ever cashed in a “Salmon River food stamp” (deer taken out of season)? Or done the “Shasta Shuffle”? This one has two meanings: Either hustling from one part-time job to another to make ends meet, or shuttling back and forth from a spouse to a lover. A Rogue River Valley variation of this is “I-5 affair,” with one partner living in, say, Ashland and the other in Eugene.

Ashland’s Shakespeare Festival has contributed a few items to the Siskiyou-ese glossary: “Willy World,” referring to the sprawling theatrical complex off Siskiyou Boulevard; “Off-Bardway,” a blanket term for all the other theatre groups in town; “Shakes and Willies,” referring to the Festival’s actors and actresses; and “townies,” Ashland residents who are not connected with the Festival.

“Trustafarians” is a witty reference to the New Age predilections of some of the town’s well-to-do residents. Siskiyou County’s contribution is “meadow muffin,” a pejorative used to denote not only cow dung but Mt. Shasta residents with New Age and/or environmentalist leanings.

The localisms range from crass to clever: “Cashland” for Ashland, and “Dreadford, Boregon” for its sister city to the north (this latter term especially popular among teenagers, I understand). On a more original note, we have “Ashramland” for Ashland.

In this region, either you or your vehicle can be “fly-blowed,” meaning wrecked, drunk, and generally of no use. Similarly, a “cull” can be a dead tree or a lazy person.

In local Indian parlance, an argument is a “growl.”

When scouting for localisms, you have to be careful to distinguish the merely colorful from the truly indigenous. “Headed up Ball Mountain,” for example, is clearly in the latter category. It refers to a mountain out in the middle of nowhere off Highway 97 that was traditionally the site of wild drinking parties. So if you are “headed up Ball Mountain” you are up to no good or preparing for an enjoyable evening, depending on one’s point of view.

Castella, just south of Dunsmuir, is sometimes referred to as the “banana belt” because of its relatively temperate climate. While this may sound like a localism, the same phrase is also applied to the regions around Brookings, Oregon and Lewiston, Idaho, and, I suspect, countless other warm pockets in the northern reaches of the U.S.

The term “woo-woo,” a derogatory reference to those with New Age tendencies, may sound like a localism, but a

IF YOU ARE  
“HEADED UP BALL  
MOUNTAIN” YOU  
ARE UP TO NO  
GOOD.

## SISKIYOU-ESE: A brief glossary

**Ashramland, Cashland** – Ashland

**Bull buck** – head tree faller.

**Candy wagon** – any conveyance used to transport crew to a logging site.

**Cull** – dead tree or lazy person.

**County Mounties** – Siskiyou County Sheriffs Deputies.

**Crummy** – see “candy wagon” above.

**Dreadford, Boregon** – Medford.

**Fly-blowed** – wrecked, drunk, generally of no use.

**Gray Bar Motel** – Siskiyou County Jail.

**Growl** – Indian term for argument.

**Half-rack** – 12-pack of beer.

**Headed up Ball Mountain** – up to no good, headed down wrong path in life, going out with friends to get drunk.

**I-5 affair** – love affair in which partners live at different locations along the I-5 corridor.

**Meadow muffin** – person from Mt. Shasta with New Age and/or environmentalist leanings. Also, cow dung.

**Off-Bardway** – all the other Ashland theatre groups.

**Piss Fir Willie** – U.S. Forest Service employee

**Rails** – railroad workers and their immediate families.

**Salmon River food stamp** – deer taken out of season.

**School Marm** – a pine or fir tree that has split into two tops. This would be a dangerous tree to fell, and my guess is the term “school marm” is used here because in the old days a woman could not teach school unless she was unmarried – or widowed.

**Shag** – Dead piece of timber suitable for firewood or animal habitat.

**Shakes and Willies** – actors and actresses of the Oregon Shakespeare Festival.

**Shasta Candies** – Shasta red fir tree.

**Shasta Shuffle** – Driving from one part-time job to another or back and forth from a spouse to a lover.

**Side-hill salmon** – mountain range cattle.

**Siskiyou barking spider**, also “black-tail buck snort” – passing gas.

**Slow elk** – cow.

**Timber tiger** – chipmunk.

**Townies** – Ashland residents not connected to the Shakespeare Festival.

**Trustafarians** – Ashland’s New Age-oriented residents with independent means.

**Widow-maker** – dead tree branch that poses hazard at a logging site.

**Willy World** – the Oregon Shakespeare Festival complex.

**Yarded** – To move, remove, bring in by force. Originates from the “yarder,” a piece of logging machinery that is used to “yard in” logs. Example: “If you don’t brush your teeth, you’ll end up having all your teeth yarded out of your mouth.”

**Y-town** – Yreka

CONTINUED ON PAGE 15



Michael Feldman's

## Whad'Ya Know?

### All the News that Isn't

Well, it's out: *Harry Potter and the Bushel of Money*. \$25.95 times how ever many young muggles there are out there. 734 pages: if this is bed-time reading the kids will never get to sleep. When my daughter gets done with this one, I'm going to give her *Ulysses* for a light read.

In other news, Palestine's Arafat and Israel's Barak will meet again at Camp David in a last ditch attempt to forge a Clinton legacy.

The Pentagon's anti-missile missile proves to be an anti-anti-missile missile, or, for short, a near missile. The "kill vehicle" turns out to be a "wuss vehicle."

A recount has been ordered for the census in Chicago—turns out they counted dead people merely because they were registered to vote.

Ford says it will increase the mileage on its SUVs by shrinking them, ditching the big wheels and pulling out the four wheel drive. Voila! The Fiesta!

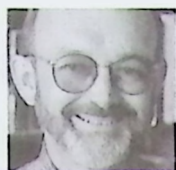
Two oil men nominated by the Republicans promise a high-octane campaign with no ping when passing and special additives to reduce fouling and blow-by.

NASA will send two probes to Mars to determine the likelihood of the continued existence of NASA.

*That's all the news that isn't.*



**12 Noon Saturdays on  
News & Information Service**



## NATURE NOTES

Frank Lang

### Grapeferns

I expended a certain amount of energy this summer looking for grapeferns, also known as moonworts. Most people have never heard of moonworts, and those who have may have never seen a live one. What an interesting group of plants. They are vascular plants with special tissues to conduct fluids from root to shoot and back again. They reproduce by spores produced in tiny round sporangia, a millimeter or less in diameter, which, altogether, look like clusters of grapes. Their generic name *Botrychium* is from the Greek *botrys*, a bunch of grapes.

Oregon is home to a dozen different species. Most of them are tiny and

none of them common. Most grow in rich, moist, organic soil in mountain meadows. That adds to the pleasure of looking for them. The Wallowa Mountains have the greatest concentration of grapefern species of any place on planet Earth. David Wagner, then curator of the University of Oregon Herbarium and our local grapefern expert, once found a Wallowa meadow, with seven different grapefern species growing in it.

Want to look for grapeferns? Here is what to do. Anytime from late July until September drive to a high elevation meadow, like the damp meadow on the north or east side of Mount Ashland or Elk Wallow on the Galice Access Road to Agness. Walk around the meadow, head down, and look for dark rich soil that is not soaking wet. Search first for the largest and most common botrychium in Oregon, the leather-leaf grapefern. It grows in sun or shade from sea level to mountain meadows. Its single leaf divides into a vegetative portion with a thick leathery evergreen leafy portion and a much different looking fertile part that bears the grape-like clusters of sporangia. Once you find a leather-leaf grape fern the fun begins. You now get down on your hands and knees and comb

carefully through surrounding vegetation looking for other, much smaller species. They are a sociable lot. The leather-leaf grape fern can be a robust six to eight inches tall or taller. The others? A slender inch or two or less. Our Mount Ashland meadow has two other species, the least moonwort, *Botrychium simplex*, and *Botrychium crenulatum*, the crenulate

moonwort. You find them with your nose at soil level.

One of my favorites is the pumice grapefern, though I have never seen it. It is southern and central Oregon's own, found nowhere else on earth. For a hundred years it was

known only from Lloa Rock on the rim of Crater Lake. In the past few years, diligent botanists discovered it growing in raw pumice or pumice soil in the Three Sisters area, near the Newberry Caldera, and in lodgepole pine south and east of there.

One Oregon species is the widely distributed, *Botrychium lunaria*, or common moonwort. In Europe its unusual appearance has led to many folktales. In pastures it can undo shackles and locks on livestock and remove horses' shoes if stepped upon, or change mercury into silver. Not only that, fairy-sized people use the fairy-sized leaflets as fairy-sized saddles on fairy-sized horses. Its key-like appearance lead to the myth that it could unlock locks. ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



# September Celebrations

by Maria Kelly

Jefferson Public Radio continues an exciting and diverse summer concert series with two late summer shows to benefit the radio station and its programming services. Randy Newman will perform a solo concert on Wednesday September 6th; the Pat Metheny Trio will perform on Wednesday September 13th, both at the Craterian Ginger Rogers Theater in Medford.

Randy Newman has established himself as a leading architect of songwriting, with an uncanny ability to pin down the American psyche and get under the skin of lovers, haters, heroes and fools. Perhaps best known for his tongue-in-cheek 1978 hit "Short People," Newman is regarded by both critics and fans as one of the premier American songwriters of the 20th century. He has been compared to Stephen Foster, whose work all but defined the nation during the 19th century. There have also been parallels drawn to George Gershwin, Aaron Copeland and Irving Berlin, who have also reflected America's voice in their work.

Newman began his career as a writer of songs for other artists, including Judy Collins, Manfred Mann, Gene Pitney and Jerry Butler, among others. He was signed to Reprise Records in 1967 and recorded his debut album *Randy Newman* in 1968. In 1969, Newman was honored with his first Grammy nomination, for Best Arrangement Accompanying a Vocalist, for Peggy Lee's "Is That All There Is?" He released nine more records over the next three decades, including a series of songs composed as film scores, the first of which was for *Ragtime* in 1981.

His success as both a Grammy and Emmy Award winner has thus transferred to his success in film, having garnered twelve Oscar nominations for films that he has scored or contributed songs. In 1999, he was nominated in three separate categories for three different films, *Pleasantville* (Best Original Dramatic Score), *A Bug's Life* (Best Original Comedy Score), and *Babe: Pig in the City* (Best Original Song, for "That'll Do").



Randy Newman

JEFFERSON PUBLIC  
RADIO CONTINUES AN  
EXCITING AND DIVERSE  
SUMMER CONCERT  
SERIES.

In the fall of 1998, Randy Newman released a four-CD box set called *Guilty: 30 Years of Randy Newman*. The set includes the best songs from his albums and motion picture work. He will undoubtedly perform many of those songs plus ones from his latest recording, *Bad Love*, at his concert September 6.

Pat Metheny will perform exactly one week later, on Wednesday September 13th. He'll perform in his latest trio format with bassist Larry Grenadier and drummer Bill Stewart.

Over the course of more than twenty years as a recording artist, Pat Metheny has recorded music that reflects many facets of his creative curiosity and brilliant musical journey. He blurs and bends stylistic boundaries at every opportunity and has recreated his own interpretation of music through a series of Grammy winning albums (winning an amazing twelve Grammy Awards!), soundtracks for major motion pictures, solo albums and collaborations with many significant figures in music.

He has recorded or performed with some of the most innovative musicians of the past two decades, including Charlie Haden, Ornette Coleman, Steve Reich, Sonny Rollins, Billy Higgins, Joshua Redman, Gary Burton, Bruce Hornsby, Milton Nascimento, Trilok Gurtu, Cassandra Wilson and Joni Mitchell.

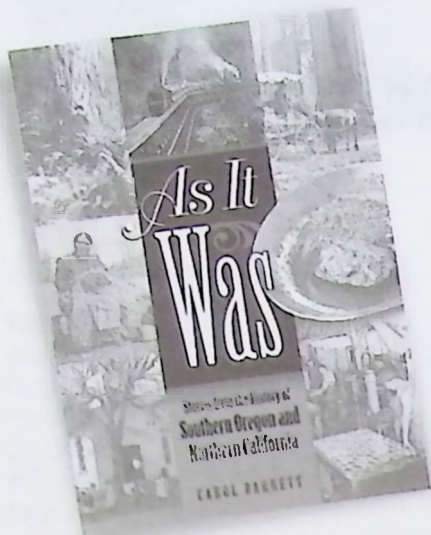
Having recorded 26 albums in 25 years, Metheny's compositions and contributions have been expressed in a variety of settings, each piece unique and indelibly etched with Metheny's signature. Scattered among his recordings are his influential guitar trio albums. These include *Bright Size Life*, recorded in 1975 with bassist Jaco Pastorius and drummer Bob Moses; *Rejoicing*, recorded in 1984 with bassist Charlie Haden and drummer Billy Higgins; and *Question and Answer* with his "main hero" Roy Haynes on drums and Dave Holland on bass.

Metheny is now touring behind a new trio recording, *Trio 99>00*. On it, Metheny is matched with a

CONTINUED ON PAGE 15



## As Heard on the Radio!



### **As It Was:** *Stories from the History of Southern Oregon and Northern California*

BY CAROL BARRETT

JPR's radio series *As It Was*, hosted by Hank Henry, is now a book.

We've collected the best stories from *As It Was* in this new book, illustrated with almost 100 historical photographs.

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## ONLINE

Joe Loutzenhiser

### The Myth of Reliability

**W**e all like to complain about how often our computers crash. Whether it is Windows or Macintosh, computer users can frequently be heard cursing their machines for losing work and wasting time. Their criticism is not unwarranted. You would think, in our modern age of technological wonders, that we could make a computer that doesn't crash.

Or can we? I am not so sure.

Take a mental inventory of the complex mechanical devices that you utilize day in and day out. Now, how many of those devices work flawlessly? In my case the inventory is a litany of discombobulation. My relatively new car ground up its rear trans-axle. Then after it was repaired it developed an oil leak. My CD player only reluctantly leaves its tray extended long enough to have a CD placed in it. My portable CD player now has only one functional button: play. My television reception is as capricious as coastal weather. My electric shaver has a short in the switch. My electric lawn mower burnt itself up. My video camera batteries don't recharge fully anymore. My VCR gets tapes stuck in it. My portable phone picks up neighbors' conversations. The list goes on. If you're honest with yourself I'm certain that you will find similar tribulations in your life.

Such failures are not limited to the mundane. Only recently phone and Internet service for the entire Rogue Valley came to a screeching halt when USWest experienced a system failure and their backup system could not cope with the load. Not to pick on USWest, but it's a bit surprising that something so vital could fail so completely. Our power supply often seems tenuous, particularly in the summer when everyone is using their air-conditioners to escape the sun they moved here to enjoy. Why this increased load is not anticipated and accommodated when the failures occur predictably each year is a shame. Our very lives depend on these technologies, but even

with our combined expertise we cannot make them fail-safe?

I point out these problems not to rationalize the failings of computers, but instead to decry our passive reliance on increasingly fallible technology. I believe the situation is being exacerbated by technology that is becoming exceedingly complex.

Complexity lends itself to failure. The more discrete components a system includes, and the greater the number of significant interactions between them, the greater chance that a failure will occur simply because there are that many more things to go wrong. Ensuring greater reliability can be achieved by two methods: either by reducing complexity or by increasing cost (and often development time). By their nature some things are necessarily complex, such as nuclear power plants or stealth bombers. Consequently they are very expensive to build and maintain. Many of us might consider the cost and danger to outweigh the benefits. For such machinery the cost of failure is just too dear.

Conversely, no one seems to be interested in making our devices less complex. The ceaseless march forward of technology, and our unqualified confidence in our apparatus, has created a world in which the average person has little understanding of the technologies that dominate their life, and even less ability to control them. But the situation seems to be of little concern. We want it all, right now, and cheap. Under such demands quality and reliability are sure to suffer.

For computers and software, the advent of "Internet Time" has been both a boon and a curse. It has taken technology and placed it center stage, where I believe it is putting on a bad show. Reliability has become a sad joke. Everyone accepts and expects annoyances, glitches, and even outright failure. The familiar phrases, "the network is down," "my computer crashed," "that's a bug," "their site gets a 404 error" are uttered each day as a matter of course.



I think many of us have stopped caring, resigned to the fact that we live in a time of chronic malfunction.

Computers and software are now primarily developed to meet economic requirements. Products are created to put money in the pockets of shareholders, investors, and executives. This means what has become important is being first to market, securing and retaining market share, and using public relations to boost stock price. Often the goal is to have a successful IPO and then getting out while the getting's good. Few seem to care what is actually produced. The idea of building a quality product that meets users' needs and then reaping the just rewards of your efforts has become less and less accepted. In the new economy such people are crushed by the onrushing "Internet Gravy Train."

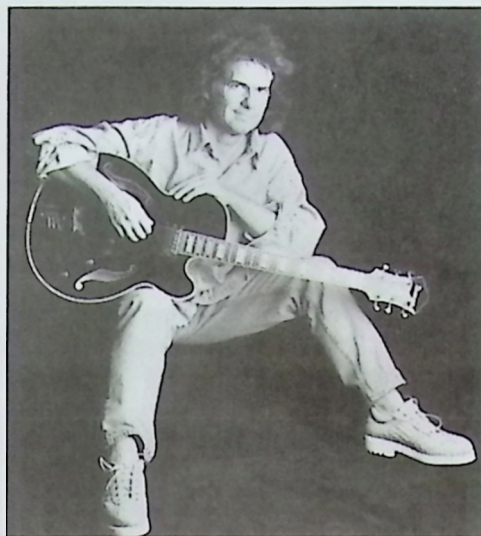
Consequently the products created by such companies are often of poor quality and unreliable. Even such established corporations as Intel, Microsoft, Cisco, Apple, and Oracle are producing products that are unreliable. Hence the incessant bug fixes, work-arounds, and recalls. The Web is a particularly heinous example of low quality software created under duress by market conditions. There are few web sites that can pass an HTML grammar checker without copious errors. Others blithely expose confidential information about their customers. Sites often crash or are overwhelmed by requests for information. In an attempt to incorporate more bells and whistles, programmers are pushing web-servers and web-browsers beyond their originally intended use.

Hopefully, once the Internet juggernaut slows down a little, more attention will be paid to quality. But in the meantime, it is up to us to demand reliable products. If we continue to accept the current status quo, the technologies of tomorrow will be nothing more than fodder for slick marketing brochures. ■

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Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

## SPOTLIGHT *From p. 13*



Pat Metheny

rhythm section that includes two very impressive members of the thriving New York jazz scene: bassist Larry Grenadier and drummer Bill Stewart. They have succeeded in absorbing tradition, yet have remained authentic in their contemporary interpretations of it without mimicking previous styles. The result is a worthwhile addition to the body of work that Metheny has been building since he entered the international jazz world as an 18-year-old in 1974 as a member of Gary Burton's quartet. Now the Pat Metheny Trio will bring an innovative evening of jazz to the Craterian on Wednesday September 13th.

Tickets for both Randy Newman and Pat Metheny are available through the Craterian Box Office at 541-779-3000. ■

## WORDS *From p. 11*

friend of mine who lives up in the far reaches of Washington, near Port Townsend, tells me it is in use all the way up there, so I suspect it may be familiar throughout the Pacific Northwest.

Interestingly, I have found one odd instance where the usage of this region contradicts the Tamony principle of language as a process of whittling down words to make them more "manageable." One of my sources, a transplant from the midwest, was surprised to find that out here the slightly more elongated word "amongst" is often substituted for "among." One can speculate that in urban areas like San Francisco and New York, where people live at a more frantic pace, the Tamony principle of shortening speech would be more readily applicable than up here, where our speech may reflect a more leisurely lifestyle. (Although my theory starts to look a little shaky when you consider that here, as elsewhere, the letter "t" is often dropped to help words roll off the tongue—"past" being pronounced as "pass," for example, and "fast" as "fass." I am pretty well convinced that this whole subject will require further study and a comparison of speech patterns in Ashland, for example, with those in our more remote mountain regions.)

As a public service, I have gathered a glossary of Siskiyou-ese (see sidebar, page 11). Here's a fun project and a neat way to impress your friends: Paste the list on your refrigerator. Learn one new term each day. Then start casually using terms like "fly-blowned," "bull buck" and "Siskiyou barking spider" in your everyday conversations. Puzzled looks will soon give way to those of awe and admiration when you toss in phrases like "just a few examples of our indigenous language" and "the volume of new usages bears some ratio to the action in the society" (a direct quote from Mr. Tamony). You'll sparkle at dinner parties and, who knows, you just might get that date or that job promotion you've been hoping for. ■

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Tim Holt will be reading from his new novel, *On Higher Ground*, at 7 p.m. on September 22 at Bloomsbury Books in Ashland. The setting for Holt's novel is the Siskiyou region in the mid-21st century. Tim is also a regular commentator on *The Jefferson Daily*, JPR's daily newsmagazine. If you have any Siskiyou-ese contributions or comments, you can e-mail them to Tim Holt care of [alane@sou.edu](mailto:alane@sou.edu).



# Open Air

Grab your mug and join us for a fresh cup of Jefferson Public Radio's house blend of jazz, world beat, blues, singer/songwriters, new acoustic sounds, and cutting-edge contemporary music. Open Air hosts Maria Kelly and Eric Alan guide a daily musical journey which crosses convention and shadows boundaries. Seamlessly bridging a multitude of traditions and genres Open Air is invigorating yet relaxing, hip yet nostalgic.



Mon-Fri  
9am-3pm  
on Rhythm &  
News Service

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# ON THE SCENE

Tom and Ray Magliozzi

## Click and Clack for Prez or Whatever

Those infamous brothers from *Car Talk*, Tom and Ray Magliozzi, are about to jump-start the Presidential race. Or stall it out, more likely. Not learning a whole lot from their record-setting 1996 Presidential campaign, during which the duo failed to garner a single vote, Tom and Ray are expected to announce their candidacy for President and Vice President sometime in September. Or, candidacy for Co-Presidents. Or, Philosopher King and Vice President. We're not exactly sure. We have been leaked their motto, however: *Two Zeros In '00*.

So, why are they running? Here's some campaign banter overheard at Tom & Ray's Campaign 2000 garage lemonade stand fund-raiser:

Q: In 1996 you ran for Co-Presidents, and had the dubious distinction of being the only announced candidates not to receive a single vote—not even your own. What makes you think you'll do any better this time around?

TOM: Who ever said we wanted to win? Has it ever crossed your mind that maybe we're in this campaign for purely altruistic reasons?

RAY: Actually, we heard the phrase, "matching funds." We declared our candidacy about thirty seconds later.

TOM: And, then there's the issue of protection. The fact is, my brother could use a few of those Secret Service agents. The mob of irate customers outside his garage has been getting kind of ornery as of late.

Q: In the unlikely event that you win the election, what will be your first act in office?

RAY: We'll be cutting the work week to thirty hours, effective immediately.

TOM: Thirty hours? You mean I'm going to have to work an additional ten hours each week?

RAY: Not you. You've technically been

on paternity leave since your son was born in October, 1978.

TOM: Our second act will be an Executive Order, making driving and using a cell phone a capital offense. Before our first term is done, we will have rid the nation of all the jerks and morons on the road! Present company excepted, of course.

RAY: And, once that's taken care of, there'll be an extra BMW for all of us who are left.

Q: What's your campaign strategy?

TOM: Our campaign is entirely voter-driven. This is grass roots, in every sense of the word. If voters want to know where we stand, they can drive on over to my house and we'll tell them. In the mean time, we'll be out in the back, smoking Garcia Vegas and sipping iced cappuccinos.

RAY: We're calling it our "Howard Hughes" strategy...

TOM: Without the nails! No campaign bus, no stump speeches, no kissing babies...

RAY: No nothing! We're basically going to hang out at home, watch TV and eat donuts. If people want to vote for us, we're not going to stop 'em.

TOM: Or encourage them! And by the time the election comes, we'll be in Aruba, anyway — living off all those matching funds.

Look for campaign platform planks throughout the fall election season at the Car Talk section of cars.com. Campaign promo shirts, buttons, and bumper stickers are available through VisAbility ([www.visability.com](http://www.visability.com)), or 1-800-329-5380 or 303-823-0327).



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**October 30**

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**Celtic Traditions**

**The Tannahill Weavers**

**October 21**

**SOU Music Recital Hall, Ashland**

**and**

**Sam Mangwana: From the Congo,  
November 9**

**Squirrel Nut Zippers, November 19**

**Fiesta Navidad - Mexican Christmas  
Extravaganza, November 29**

**BeauSoleil, January 27**

**Halau Hula ka No'Eau - Hawaiian Hula &  
Chant, February 9**

**Philip Glass/Foday Musa-Suse, April 29**

**Celtic Fare - featuring Natalie  
MacMaster, May 9**

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### At a Glance

## Specials this month

**KSMF/KSBA/KSKF/KNCA/KNSD**

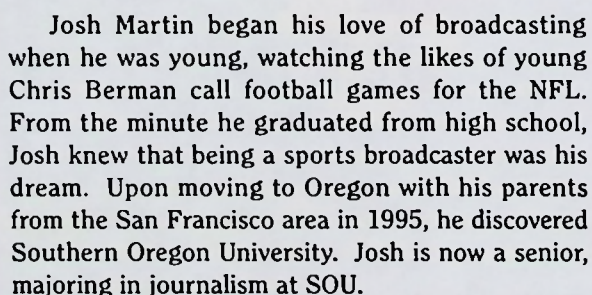
Observe Labor Day this year with a morning of Jazz on the Rhythm & News Service. The Chicago Jazz Festival, held each year over Labor Day Weekend, is one of the most prestigious jazz festival events in the United States. Drawing from local, national, and international talent, jazz legends share the stage and a commitment to high artistic standards and diverse musical presentation. This year Jefferson Public Radio presents a portion of this festival, featuring artists such as Guy Grincano's Jazz Ensemble, the David Murray Octet and Herbie Hancock. Monday September 4 from 9am to 12:30pm, tune in for the 22nd annual Chicago Jazz Festival.

Join Jefferson Public Radio for a special on-air event, Thursday September 28 at 11am, on the Rhythm & News Service. *Open Air* hosts Maria Kelly and Eric Alan will host a live, two-hour, call-in forum. Listeners are encouraged to use this opportunity to engage in an exchange of thoughts & ideas about JPR's eclectic music program, *Open Air*. Hear a discussion of the program's beginnings and its evolution as the world of music changes; plus you can give your own thoughts on where you think the program should be heading. This call-in forum is one step in JPR's efforts to bring listeners the most meaningful and positive music experience possible.

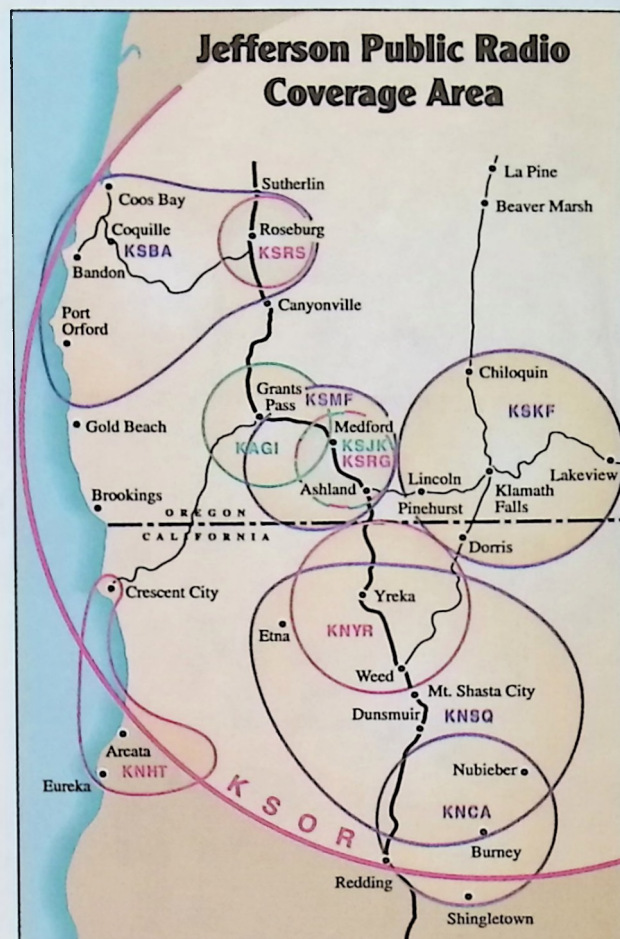
## KSJK / KAGI

Monday September 4th at 4pm, JPR's News & Information Service presents a Labor Day special titled *From Wharf Rats to Lords of the Docks: The Life and Times of Harry Bridges*. This hour-long documentary takes listeners on an absorbing journey through some of America's most turbulent times with a man who led the way to creating a union, who fought against racial prejudice and was a Hollywood celebrity. Voices such as Pete Seeger, actor Edward Asner and filmmaker Haskell Wexler will tell the story. Rare union & folk songs and political parodies will be a part of this special presentation.

## Volunteer Profile: Josh Martin



Jefferson Public Radio has fit nicely into his picture. Josh started volunteering in the newsroom last March, helping with production and learning the ropes. He now co-anchors *The Jefferson Daily* twice a week and is the *Sunday Weekend Edition* host. As a volunteer at JPR, Josh has learned a tremendous amount that he will apply to his future beyond college. His hope is to return to San Francisco where he can also cheer on his favorite team, the 49ers.



## KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulalake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Crescent City 89.5	Sutherlin, Glide TBA
Etna/Ft. Jones 91.1	Weed 89.5
Gasquet 89.1	
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	



# CLASSICS & NEWS

**KSOR 90.1 FM**  
ASHLAND

KSOR dial positions for  
translator communities  
listed on previous page

**KSRS 91.5 FM**  
ROSEBURG

**KNYR 91.3 FM**  
YREKA

**KSRC 88.3 FM**  
ASHLAND

**KNHT 107.3 FM**  
RIO DELL/EUREKA

Monday through Friday		Saturday	Sunday
5:00am	Morning Edition	6:00am	Weekend Edition
7:00am	First Concert	8:00am	Millennium of Music
12:00pm	News	10:30am	St. Paul Sunday
12:06pm	Siskiyou Music Hall	2:00pm	Siskiyou Music Hall
4:00pm	All Things Considered	3:00pm	Center Stage from Wolf Trap
4:30pm	Jefferson Daily	4:00pm	Car Talk
5:00pm	All Things Considered	5:00pm	All Things Considered
7:00pm	State Farm Music Hall	5:30pm	To the Best of Our Knowledge
		7:00pm	State Farm Music Hall
		9:00pm	State Farm Music Hall

# Rhythm & News

**KSMF 89.1 FM**  
ASHLAND  
CAVE JCT. 90.9 FM

**KSBA 88.5 FM**  
COOS BAY  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM

**KSOF 90.9 FM**  
KLAMATH FALLS  
CALLAHAN 89.1 FM

**KNCA 89.7 FM**  
BURNIEY/REDDING

**KNSQ 88.1 FM**  
MT. SHASTA  
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
5:00am Morning Edition	6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered	N. CALIFORNIA STATIONS ONLY:	10:00am Jazz Sunday
5:30pm Jefferson Daily	10:30am California Report	2:00pm Rollin' the Blues
6:00pm World Café		3:00pm Le Show
8:00pm Echoes	11:00am Car Talk	4:00pm New Dimensions
10:00pm Late Night Jazz with Bob Parlocha	12:00pm West Coast Live	5:00pm All Things Considered
	2:00pm Afropop Worldwide	6:00pm Folk Show
	3:00pm World Beat Show	9:00pm Thistle & Shamrock
	5:00pm All Things Considered	10:00pm Music from the Hearts of Space
	6:00pm American Rhythm	11:00pm Possible Musics
	8:00pm Grateful Dead Hour	
	9:00pm The Retro Lounge	
	10:00pm Blues Show	

# News & Information

**KSJK AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

Monday through Friday				Saturday		Sunday		
5:00am	BBC World Service		8:00pm	The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)		6:00am	BBC World Service	
7:00am	Diane Rehm Show				7:00am	Weekly Edition		
8:00am	The Jefferson Exchange with Jeff Golden		10:00pm	Radio Mystery Theater		8:00am	Sound Money	
10:00am	Public Interest		11:00pm	World Radio Network		9:00am	Beyond Computers	
11:00am	Talk of the Nation				10:00am	West Coast Live		
1:00pm	Monday: Talk of the Town				12:00pm	Whad'Ya Know		
	Tuesday: Healing Arts				2:00pm	This American Life		
	Wednesday: Real Computing				3:00pm	A Prairie Home Companion with Garrison Keillor		
	Thursday: Word for the Wise and Me & Mario				5:00pm	Talk of the Town		
	Friday: Latino USA				5:30pm	Healing Arts		
1:30pm	Pacifica News				6:00pm	New Dimensions		
2:00pm	The World				7:00pm	Fresh Air Weekend		
3:00pm	Fresh Air with Terry Gross				8:00pm	Tech Nation		
4:00pm	The Connection				9:00pm	BBC World Service		
6:00pm	Fresh Air (repeat of 3pm broadcast)				11:00pm	World Radio Network		
7:00pm	As It Happens							
						6:00am	BBC World Service	
						8:00am	To the Best of Our Knowledge	
						10:00am	Beyond Computers	
						11:00am	Sound Money	
						12:00pm	A Prairie Home Companion with Garrison Keillor	
						2:00pm	This American Life	
						3:00pm	What's On Your Mind?	
						4:00pm	Zorba Paster on Your Health	
						5:00pm	Sunday Rounds	
						7:00pm	People's Pharmacy	
						8:00pm	The Parent's Journal	
						9:00pm	BBC World Service	
						11:00pm	World Radio Network	



Keep informed!

# Jefferson Daily

Listen to the **Jefferson Daily**

*Regional news*

*Commentaries*

*In-depth interviews*

*Feature stories*

Including these regular essayists:

MONDAYS

Peter Buckley

TUESDAYS

Chef Maddalena Serra

WEDNESDAYS

Alison Baker

THURSDAYS

Diana Coogle

FRIDAYS

Frank Lang with *Nature Notes*

Also Pepper Trail,  
Margaret Watson and Tim Holt

With News Director Lucy Edwards  
and the Jefferson Daily news team

4:30pm Monday-Friday

**CLASSICS & NEWS**

5:30pm Monday-Friday

*Rhythm & News*

## PROGRAM GUIDE

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRG 88.3 FM  
ASHLAND

KNHT 107.3 FM  
RIO DELL/EUREKA

KSOR dial positions for translator communities listed on page 18

### MONDAY-FRIDAY

5:00-6:50 am

#### Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

#### JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Michael Sanford.

7:00am-Noon

#### First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: *NPR news* at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

#### NPR News

12:06-4:00pm

#### Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

#### All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

#### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

#### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

#### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

### SATURDAYS

6:00-8:00am

#### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

#### First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

#### JPR Saturday Morning Opera

2:00-3:00pm

#### From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm

#### Siskiyou Music Hall

4:00-5:00pm

#### All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

#### Common Ground

5:30-7:00pm

#### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-9:00pm

#### Played in Oregon

Host Terry Ross takes a weekly look at the best of classical music recorded in live performances from the Rogue Valley to the Columbia River.

9:00pm-2:00am

#### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

### SUNDAYS

6:00-9:00am

#### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

#### Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

#### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm

#### Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

#### Center Stage from Wolf Trap

3:00-4:00pm

#### CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

#### All Things Considered

The latest news from NPR.

5:00pm-7:00pm

#### To the Best of Our Knowledge

## TUNE IN



Sundays 10am on Rhythm & News



An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

## State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthly.

## FEATURED WORKS

\* indicates September birthday

### First Concert

- Sept 1 F Humperdinck\*: *Sleeping Beauty*
- Sept 4 M Milhaud\*: *Saudades do Brasil*
- Sept 5 T Beach\*: Quartet for Strings
- Sept 6 W Bach: *Orchestral Suite No. 2 in B minor, BWV 1067*
- Sept 7 T Paganini: *Sonata VII for Violin and Guitar*
- Sept 8 F Dvorák\*: *Czech Suite, Op. 39*
- Sept 11 M Pärt\*: *Tabula Rasa*
- Sept 12 T Boccherini: *Quintette in G, Op. 60, No. 5*
- Sept 13 W Clara Schumann\*: *Piano Concerto in A minor, Op. 7*
- Sept 14 T Michael Haydn\*: *Flute Concerto in D*
- Sept 15 F Prokofiev: *Lieutenant Kijé Suite*
- Sept 18 M Debussy: *Khamma (Legende dansée)*
- Sept 19 T Beethoven: *Septet in Eb, Op. 71*
- Sept 20 W Wagner: *Sigfried Idyll*
- Sept 21 T Grieg: *3 Orchestral Pieces from Sigurd Jorsalfar*
- Sept 22 F Schubert: *Piano Sonata in A minor, D. 537*
- Sept 25 M Rameau\*: *Concert 2*
- Sept 26 T Gershwin\*: *Catfish Row, Symphonic Suite from Porgy and Bess*
- Sept 27 W Mozart: *Violin Concerto No. 6 in Eb, K. 268*
- Sept 28 T Rachmaninoff: *Piano Sonata No. 2 in Bb minor, Op. 36*
- Sept 29 F Haydn: *Symphony No. 49 in F minor, La Passione*

### Siskiyou Music Hall

- Sept 1 F Goldmark: *Sonata for Violin & Piano, Op. 25*
- Sept 4 M Bruckner\*: *Symphony No. 7*
- Sept 5 T Beach\*: *Sonata in A minor, Op. 34*
- Sept 6 W Haydn: *String Quartet Op. 76, No. 4; "Sunrise"*
- Sept 7 T Zemlinsky: *Symphony No. 1 in D minor*
- Sept 8 F Dvorák\*: *Symphony No. 8 in G, Op. 88*
- Sept 11 M Pärt\*: *Symphony No. 3*
- Sept 12 T Telemann: *Tafelmusik Pt. II in D*
- Sept 13 W Raff: *Symphony No. 4 in G minor, Op. 167*
- Sept 14 T Cherubini\*: *String Quartet No. 2 in C*
- Sept 15 F Vaughan-Williams: *String Quartet No. 1 in G minor*
- Sept 18 M Mozart: *Piano Concerto No. 26, K. 537; "Coronation"*
- Sept 19 T Fasch: *Overture in Bb*
- Sept 20 W Rodrigo: *Concierto Andaluz*
- Sept 21 T Holst\*: *Hammersmith & A Moorside Suite*
- Sept 22 F Graupner: *Overture in D*
- Sept 25 M Shostakovich\*: *Chamber Symphony*
- Sept 26 T Beethoven: *Piano Sonata in C, Op. 2, No. 3*
- Sept 27 W Balakirev: *Piano Concerto in Eb*
- Sept 28 T Berlioz: *Harold in Italy*
- Sept 29 W Hotteterre: *Pieces for Flute - Book II (1715)*

## HIGHLIGHTS

### JPR Saturday Morning Opera

- Sept 2 *La Gioconda* by Ponchielli  
Montserrat Caballé, Luciano Pavarotti, Agnes Baltsa, Sherrill Milnes, Nicolai Ghiaurov, London Opera Chorus, The National Philharmonic Orchestra, Bruno Bartoletti, conductor.
- Sept 9 *Boris Gudounov* by Moussorgsky (1872 Version). Vladimir Vaneev, Vladimir Galusin, Nikolai Ohotnikov, Konstantin Pluzhnikov, Olga Borodina, Evgeny Nikitin, Kirov Opera and Orchestra, Valery Gergiev, conductor.
- Sept 16 *Lodoiska* by Cherubini  
Mariella Devia, Bernard Lombardo, Thomas Moser, Alessandro Corbelli, William Shimell, Mario Luperi, Orchestra e coro del Teatro alla Scala, Riccardo Muti, conductor.
- Sept 23 *Die Tote Stadt* by Korngold  
Carol Neblett, Rene Kollo, Herman Prey, Benjamin Luxon, Bavarian Radio Chorus, Munich Radio Orchestra, Erich Leinsdorf, conductor.
- Sept 30 *Porgy and Bess* by Gershwin  
Donnie Ray Albert, Clamma Dole, Wilma Shakesnider, Carol Brice, Andrew Smith, Alexander B. Smalls, Betty Lane, Larry Marshall, Houston Grand Opera Orchestra and Ensemble, John DeMain, Music Director.

### Saint Paul Sunday

- Sept 3 *The Prague Wind Quintet*  
Isa Krejci: *Quintet-movements I, II, III*; Antonin Reicha: *Quintet in Eb Major, Op. 88, No. 2*; Beethoven/arr. Thomas Widlar: *Quartet in c minor, Op. 18, No. 4-I. Allegro ma non tanto*; Oldrich Flosman: *Wind Quintet No. 2*.
- Sept 10 Kim Kashkashian, viola; Peter Nagy, piano.  
Schumann: *Fantasiestücke, Op. 73*; Brahms: *Sonata in f minor, Op. 120, No. 1*; Shostakovich: *Sonata Op. 147-II. Allegretto*.
- Sept 17 *The Palladian Ensemble*  
Marurizio Cazzati: *Suite*; arr. Palladian Ensemble: *Setting of "The Western Wind"*; arr. Palladian Ensemble: *A New Tune*; Marin Marais: *Pieces en Trio*; Nicola Matteis/Francesco Barsanti: *Suite of Scots Airs*.
- Sept 24 *The Tallis Scholars*  
Byrd: *Emendemus in melius*; John Browne: *Salve Regina*; Byrd: *Ne irascaris Domine, Circumdedereunt me, Miserere mei*; Robert White: *Exaudiat te*; Nicholas Gombert: *Gloria Patri from Fourth Magnificat*.

### From the Top

- Sept 2 This week, *From the Top* comes to you from the Great American History Theatre in St. Paul, Minnesota. We'll hear music of Hovland performed by a 13-year-old recorder player from Minneapolis, we'll meet the Rimshots Percussion Ensemble, all of whom hail from places throughout Minnesota, and we'll hear a Spanish Dance performed by 12-year-old violinist Nicole Ali.
- Sept 9 This week's episode features a beautiful and diverse series of pieces including the Brahms Quintet for Piano and Strings performed by a group of teenagers whose members come from 4 different countries. We meet a brilliant 16-year-old oboist who claims that "Buffy the Vampire Slayer" helps her prepare reeds. We hear a brilliant piece for cello and woodwinds written by an 18-year-old composer from Seattle, and we hear a third grader's analysis of an Ibert Flute Concerto.

Sept 16 We hear the incredible story of a young musician who was living on her own in Manhattan at the tender age of 13. We hear a brilliant 16-year-old pianist triumph in her performance of Chopin's *Prelude No. 24*, and we meet a teenage brass quintet from Minnesota whose members like to drive around in the car blaring Mahler.

Sept 23 Famed fiddler Mark O'Connor jams with *From the Top's* great young musicians this week. We hear several of O'Connor's compositions including *Strings and Threads* arranged for fiddle and horn and *Appalachia Waltz* arranged for fiddle and string quartet. We also meet a 12-year-old violinist who dreams of starring in martial arts films, and we feature a classical music version of "The Battle of the Sexes."

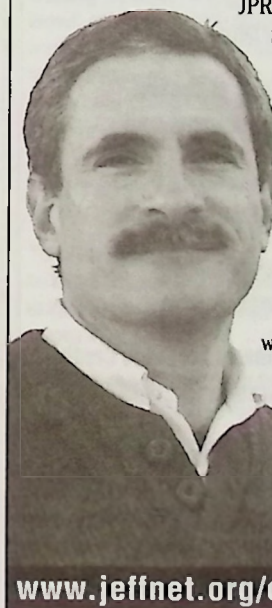
Sept 30 The program opens with an unusual 15-year-old flutist who loves to pump iron and throw the shot put when he's not playing Poulenc. We hear a fantastic teenage string quartet perform the second movement of Prokofiev's *Quartet No. 1* with tremendous energy and flare, and Chris O'Riley foolishly lends his Visa card to a 16-year-old violinist who wants to redesign his image. Classical music meets teenage fashion this week on "From the Top."

## The Jefferson Exchange

with Jeff Golden

A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on

JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County.



For the guest schedule see our web site at [www.jeffnet.org/exchange](http://www.jeffnet.org/exchange).

[www.jeffnet.org/exchange](http://www.jeffnet.org/exchange)





## URL Directory

**American Red Cross / Rogue Valley Chapter**  
<http://www.jeffnet.org/redcross>

**Ashland YMCA**  
<http://www.ashlandymca.org>

**BandWorld Magazine**  
<http://www.jeffnet.org/bandworld>

**Blooming Bulb Company**  
<http://www.bloomingbulb.com>

**Blue Feather Products**  
<http://www.blue-feather.com>

**Chateaulin**  
<http://www.chateaulin.com>

**City of Medford**  
<http://www.ci.medford.or.us>

**Computer Assistance**  
<http://www.jeffnet.org/computerassistance/compasst>

**Gene Forum**  
<http://www.geneforum.org>

**Jefferson Public Radio**  
<http://www.jeffnet.org>

**JEFFNET**  
<http://www.jeffnet.org>

**The Oregon Cabaret Theatre**  
<http://www.oregoncabaret.com>

**Tame Web**  
<http://www.tameweb.com>

**Rogue Valley Symphony**  
<http://www.rvsymphony.org>

**Southern Oregon Women's Access to Credit**  
<http://www.sowac.org>

**White Cloud Press**  
<http://www.whitecloudpress.org>

# Rhythm & News Service

**KSMF 89.1 FM**  
 ASHLAND  
 CAVE JCT. 90.9 FM

**KSBA 88.5 FM**  
 COOS BAY  
 PORT ORFORD 89.3 FM  
 ROSEBURG 91.9 FM

**KSKF 90.9 FM**  
 KLAMATH FALLS

**KNCA 89.7 FM**  
 BURNEY/REDDING

**KNSQ 88.1 FM**  
 MT. SHASTA

## MONDAY-FRIDAY

5:00-9:00am

### Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Michael Sanford

9:00am-3:00pm

### Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm

### All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm

### The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm

### Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am

### Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

## SATURDAYS

6:00-10:00am

### Weekend Edition

The latest national and international news from NPR.

10:00-11:00am

### Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

## NORTHERN CALIFORNIA ONLY:

10:30 am

### California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

### Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm

### AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

### The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

### American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm

### The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

### The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am

### The Blues Show

Hosted by Brad Ranger.

## SUNDAYS

6:00-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

### Jazz Sunday

Contemporary jazz. Hosted by George Ewart.



2:00-3:00pm  
**Rollin' the Blues**

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm  
**Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm  
**New Dimensions**

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00-9:00pm  
**The Folk Show**

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm  
**The Thistle and Shamrock**

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm  
**Music from the Hearts of Space**

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am  
**Possible Musics**

David Harrer and others push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-techno, electronic trance, space music and more.

**HIGHLIGHTS**

**Marian McPartland's Piano Jazz**

**Sept 3 Jeanie Bryson**

Vocalist Jeanie Bryson infuses new vitality into jazz when she performs. *Piano Jazz* provides the perfect atmosphere for Bryson's warm, swinging, sensuous delivery and her incredible ability to personalize a song. Versatile bassist Peter Washington joins Bryson and McPartland as they swing out with "Deed I Do" and customize Peggy Lee's "I Love Being Here With You."

**Sept 10 Gene Harris**

Piano Jazz celebrates the life and music of the late pianist Gene Harris. From the '50s to early '70s, Harris performed robust, two-fisted jazz with his popular trio, The Three Sounds. On this *Piano Jazz*, he solos on a slow and easy "Black and Blue" and then joins McPartland for "Bag's Groove."

**Sept 17 Bobby Short**

McPartland and irrepressible singer/pianist Bobby Short perform before a live audience at the "home" of *Piano Jazz*—South Carolina Educational Radio. The premier pianist for years at New York City's Cafe Carlyle, Short brings his sense of style to singing and playing "Just One of Those Things." McPartland creates a musical portrait to honor Short, and the two join forces on a duet of "When Lights are Low."

**Sept 24 Judy Carmichael**

Considered a leading interpreter of stride piano and swing, pianist Judy Carmichael was once nicknamed "Stride" by an early supporter, Count Basie. She kicks off a swinging *Piano Jazz* with "Honeysuckle Rose." Carmichael plays fast and loose on "Alligator Crawl," and then joins McPartland for a lively version of "Jive and Five."

**New Dimensions**

Sept 3 **Unleashing the Soul** with Marion Woodman

Sept 10 **Land Art** with Bill Witherspoon

Sept 17 **Using Shadow in the Collective Hero's Journey** with Alan Briskin

Sept 24 **Stretching the Perimeters of the Possible** with Jean Houston

**Thistle and Shamrock**

**Sept 3 Western Highway**

The Atlantic-worn western reaches of Ireland and Scotland have a wild and rugged character, best told in music. Songs in Irish and in Scots Gaelic, and free-spirited instrumentals transport us to western places this week.

**Sept 10 Shetland Dialect**


Aly Bain, Rock Salt and Nails, Catriona MacDonald, and Bongshang all take us to the most northerly group of islands in the British Isles, The Shetlands.

**Sept 17 Brittany**

Experience the unique qualities of music from France's Celtic region, with some of Brittany's finest musicians: Jean Michel Veillon, Alan Stivell, Gwenola Roparz, Soig Siberil, and others.

**Sept 24 Skyedance**

Scottish fiddler Alasdair Fraser treats us to the music of his band Skyedance, and talks about his approach to releasing the rhythms of Scottish fiddle music.



**Fresh Air**

**Terry Gross**  
provides a lively  
look at entertain-  
ment and the arts,  
combined with  
in-depth personality interviews,  
to make you feel like you're in  
the middle of the arts scene.

**Weekdays at 3pm & 6pm on  
News & Information**

A "Heart Healthy" recipe  
from

**Zorba Paster**  
**ON YOUR HEALTH**

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

**ORANGE-GLAZED  
WHOLE WHEAT  
MUFFINS**

(makes 12 muffins)

$\frac{3}{4}$  cup whole wheat flour  
1 tbsp lemon juice  
 $\frac{1}{2}$  cup sugar  
1 lg egg  
1 cup all-purpose flour  
2 tbsp orange marmalade  
 $\frac{1}{2}$  tsp baking powder  
1 cup lemon nonfat yogurt  
 $\frac{1}{4}$  tsp salt  
 $\frac{1}{3}$  cup canola oil  
2 tsp grated orange zest  
vegetable cooking spray

Preheat oven to 400 degrees. Spray muffin tin with vegetable cooking spray. In large bowl, combine flour, sugar, baking powder, baking powder and salt. Mix well. In small bowl, stir together yogurt, oil, orange zest, lemon juice and egg. Combine both mixtures until just blended; spoon into muffin tin. Make an indentation in the center of each cup, and spoon  $\frac{1}{2}$  tsp marmalade into each muffin. Bake for 18-20 minutes. Brush tops of muffins with glaze as soon as they come out of oven.

**To Make Glaze:**

In medium saucepan, combine 3 Tbsp sugar and 3 Tbsp orange juice; heat until sugar dissolves.

**Nutritional Analysis (per muffin):**

Calories 9% (172 cal)  
Protein 7% (3.5 g)  
Carbohydrate 7% (24.5 g)  
Total Fat 9% (6.9 g)  
Saturated Fat 2% (0.6 g)



## E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center ([http://www.jeffnet.org/Control\\_Center/pr.html](http://www.jeffnet.org/Control_Center/pr.html)). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Suggestion Box

e-mail: [jeffpr@jeffnet.org](mailto:jeffpr@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

### Jefferson Monthly

e-mail: [ealan@jeffnet.org](mailto:ealan@jeffnet.org)

# News & Information Service

KSJK AM 1230

TALENT

KAGI AM 930

GRANTS PASS

## MONDAY-FRIDAY

5:00-7:00am

### BBC World Service

News and features from the British Broadcasting Service.

7am-8am

### The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

### The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

### Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

### Talk of the Nation

NPR's daily nationwide call-in program, with Ira Flatow sitting in on Science Fridays.

## 11:00PM-1:30PM

MONDAY

### Talk of the Town

Repeat of Claire Collins' Saturday program.

TUESDAY

### Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

### Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

### Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

### Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

### Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

### Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

### The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

### Fresh Air with Terry Gross

A daily interview and features program looking at contem-

porary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

### The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

### Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

### As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

### The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

### Radio Mystery Theater

NPR's presentation of the hugely popular radio drama series originally produced for CBS Radio by legendary producer Himan Brown.

11:00pm-1:00am

### World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

## SATURDAYS

6:00am-7:00am

### BBC Newshour

7:00am-8:00am

### Weekly Edition

8:00am-9:00am

### Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am

### Beyond Computers

10:00am-12:00pm

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

### Whad'Ya Know with Michael Feldman

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

### This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.



3:00pm-5:00pm  
**A Prairie Home Companion  
 with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm  
**Talk of the Town**

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

5:30pm-6:00pm  
**The Healing Arts**

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm  
**New Dimensions**

7:00pm-8:00pm  
**Fresh Air Weekend**

8:00pm-9:00pm  
**Tech Nation**

9:00pm-11:00pm  
**BBC World Service**

11:00pm-1:00am  
**World Radio Network**

**SUNDAYS**

6:00am-8:00am  
**BBC World Service**

8:00-10:00am  
**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm  
**Beyond Computers**

A program on technology and society hosted by Maureen Taylor.

11:00am-12:00pm  
**Sound Money**

Repeat of Saturday broadcast.

12:00-2:00pm  
**A Prairie Home Companion  
 with Garrison Keillor**

2:00pm-3:00pm  
**This American Life**

3:00pm-4:00pm  
**What's On Your Mind**

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm  
**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm  
**Sunday Rounds**

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm  
**People's Pharmacy**

8:00pm-9:00pm  
**The Parent's Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm  
**BBC World Service**

11:00pm-1:00am  
**World Radio Network**

# Program Producer Directory

## NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW  
 Washington DC 20001

Audience Services:

(202) 414-3232

Tapes and Transcripts:

Toll-free Number:

877-NPR TEXT

(877-677-8398)

<http://www.npr.org/>

## ALL THINGS CONSIDERED

1-877-677-8398

atc@npr.org

[www.npr.org/programs/atc/](http://www.npr.org/programs/atc/)

## CAR TALK

1-888-CAR-TALK

<http://cartalk.cars.com/>

## DIANE REHM SHOW

Call-in line: 1-800-433-8850

drehm@wamu.org

<http://www.wamu.org/rehm.html>

## FRESH AIR

Tapes, transcripts 1-877-213-7374

freshair@whyy.org

<http://whyy.org/freshair/>

## LATINO USA

(512) 471-1817

<http://www.latinousa.org/>

## LIVING ON EARTH

1-800-218-9988

loe@npr.org

<http://www.loe.org/>

## MARIAN McPARTLAND'S

PIANO JAZZ

(803) 737-3412

pj@scetv.org

<http://www.scern.org/pj/>

## MORNING EDITION

Listener line: (202) 842-5044

morning@npr.org

<http://www.npr.org/programs/morning/>

## PUBLIC INTEREST

1-202-885-1200

pi@wamu.org

<http://www.wamu.org/pi/>

## TALK OF THE NATION

totn@npr.org

[www.npr.org/programs/totn/](http://www.npr.org/programs/totn/)

## TALK OF THE NATION

SCIENCE FRIDAY

scifri@npr.org

[www.npr.org/programs/scifri/](http://www.npr.org/programs/scifri/)

## THISTLE & SHAMROCK

[www.npr.org/programs/thistle/](http://www.npr.org/programs/thistle/)

## WEEKEND ALL THINGS

CONSIDERED

watc@npr.org

[www.npr.org/programs/watc/](http://www.npr.org/programs/watc/)

## WEEKEND EDITION SATURDAY

wesat@npr.org

[www.npr.org/programs/wesat/](http://www.npr.org/programs/wesat/)

## WEEKEND EDITION SUNDAY

wesun@npr.org

puzzle@npr.org

[www.npr.org/programs/wesun/](http://www.npr.org/programs/wesun/)

## WEEKLY EDITION

weed@npr.org

puzzle@npr.org

<http://www.npr.org/programs/weed/>

## WORLD RADIO NETWORK

Wyvil Court, 10 Wyvil Road

London, UK SW8 2TG

(617) 436-9024 • mail@wrn.org

[www.wrn.org/WRNfromNPR.html](http://www.wrn.org/WRNfromNPR.html)

## PUBLIC RADIO INTERNATIONAL

100 North Sixth St., Suite 900A,

Minneapolis MN 55403

(612) 338-5000

<http://www.pri.org/>

## A PRAIRIE HOME COMPANION

phc@mpr.org

<http://phc.mpr.org/>

## AFROPOP WORLDWIDE

afropop@aol.com

<http://www.afropop.org/>

## AS IT HAPPENS

<http://www.radio.cbc.ca/program/asithappens/aih.html>

## BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

## BEYOND COMPUTERS

Tapes 1-800-767-7234

<http://www.beyondcomputers.org>

## THE CONNECTION

Tapes 1-800-909-9287

connection@wbur.bu.edu

[http://www.wbur.org/con\\_00.html](http://www.wbur.org/con_00.html)

## FROM THE TOP

fttradio@aol.com

<http://www.fromthetop.net/>

## ECHOES

(215) 458-1110

echoes@echoes.org

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Orders: 1-800-321-ECHO

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CONTINUED ON PAGE 31





# LIVING LIGHTLY

Mort Smith

## Useful Tips on Recycling

When manufacturers use recycled products rather than virgin wood for wood-based products, there is much less pollution and a huge saving of energy, water, and trees. And, since similar benefits accrue from reusing tinned cans, aluminum, glass and plastics in various products, it's in our best interests to provide manufacturers with these materials – by recycling.

Ashland's recycling center on Water Street provides a model of tidiness, efficiency, and organization. It's an inspiration to recyclers, and accepts much of what we toss into the trash. Similar services are offered in many other communities; most people are now familiar with recycling basics. However, it's good to reiterate which specific materials which can be recycled through most city programs:

1) Magazines: This includes all glossy catalogues and magazines, such as *Prevention*, *Time*, etc. It also includes all glossy advertisements and information, like much of what comes with your bills, etc. In short, all glossy-type paper can be recycled with magazines. For mail such as Bi-Mart's mailbox stuffer, put the cover with "glossies" and the rest with newspapers.

2) Office-type paper, white or pastel-colored: This means no neon colors, and nothing darker than legal pad yellow. This includes most envelopes (although not manila envelopes), including those with stamps, windows and address labels; and much of what comes in your mail. Staples are fine, but not "card stock." With a thick, bound booklet, just rip the pages out and trash the card stock binding. Many people keep containers for the two kinds and separate them at home. Personally, I find that I can recycle over 95% of the paper that comes into our house.

3) Clear and tinted PET #1 plastic containers: Most recycling centers also take these. Look for this identification on the bottom of the container.

4) HDPE #2 Milk and water-type plas-

tic jugs (translucent only, no lids): Usually accepted at recycling centers or at curbside, where curbside recycling programs exist.

5) If you live in a town where a curbside program exists, you're likely to be able to place many things in your curbside bin, including: corrugated cardboard, old brown paper bags, glass bottles and jars (no lids), newspapers and aluminum (cans, foil, etc.). Of course, you can also take all these to your local center.

6) Telephone books: These go to the center only.

7) Rinsed, flattened tinned cans (without the labels, which can also go in with glossy paper).

There may be more that you can recycle, too. Check with your local center. In Ashland, the recycling center even has a station for used clothes and shoes!

Some other recycling suggestions:

1) For curbside recycling, just stack your newspapers, with other recyclables on top.

2) Save your usable paper (and plastic) grocery bags, for reuse at the market. Some markets will credit 3 or 4 cents for each bag (paper and plastic). You can also stuff your clean produce bags into the grocery bags – handy for reuse! Some markets will also recycle your clean, old plastic grocery and produce bags, the thin plastic wrapping that covers some mailings, and similar plastics, like dry cleaning covers and the packaging for many paper products. Your newspaper often comes in a plastic bag that can go there, too. Your newspaper delivery person may also take these, along with the rubber bands, and use them again.

3) Styrofoam packing peanuts, as well as the cardboard boxes they come in, can be recycled at retail mailing outlets such as Mail Boxes Etc. and The Mail Stop.

4) At home, recycle paper that's blank on one side by reusing for rough drafts or other letters.

5) If you live in Ashland, and if you pro-

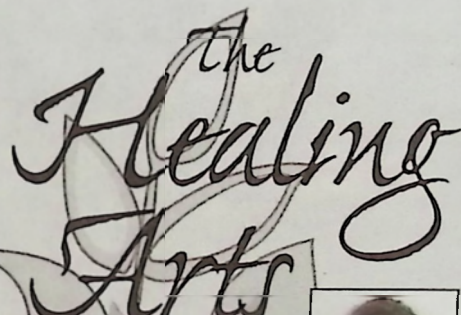
duce lots of computer &/or office paper (see above), Ashland Sanitary will generously supply you with a bag and stand. Then, just make a phone request for free pickup on Wednesday. They also provide residents with a free curbside container and a list of what they accept.

6) Essentially all vegetable and fruit matter (but no animal matter or trash!) can go into your garden, again reducing the burden on the dump (and the weight of your trash can). You can, properly, dig it in directly; your earthworms will breed happily and your soil will improve. Space limitations prevent including details here, but I have a quick and easy system, so if you're interested, call me (541) 482-7292. All such matter can also be composted.

If all this recycling seems like too much to do, pick a couple of manageable things and start there. All of it makes a difference.




Mort Smith serves on the Ashland Conservation Commission and the board of the Jackson County Citizens League.



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# Talent

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

September 15 is the deadline for the December issue.

For more information about arts events, listen to JPR's Calendar of the Arts

## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival presents eleven plays in repertory for the 2000 Season through Oct. 29. Performances in the Angus Bowmer Theatre include William Shakespeare's *Henry V* (through Oct. 29), *Force of Nature* by Steven Dietz (through Sept. 17), *Night of the Iguana* by Tennessee Williams (Sept. 19-Oct. 29), *The Man Who Came to Dinner* by George S. Kaufman and Moss Hart (through Oct. 28), and *The Trojan Women* by Euripides (through Oct. 28). Three plays by William Shakespeare will be performed onstage in the outdoor Elizabethan Theatre: *Hamlet* (through Oct. 7), *Twelfth Night* (through Oct. 8), and *The Taming of the Shrew* (through Oct. 6). In the Black Swan performances are: *Crumbs from the Table of Joy* by Lynn Nottage (through Oct. 29), and *Stop Kiss* by Diana Son (through Oct. 29). New starting times in 2000: through Sept. 3: Matinees begin at 2pm and evening performances at 8:30pm. Beginning Sept. 5 and continuing through Oct. 29: Matinees begin at 1:30pm and evening shows at 8pm. Also at OSF: The Green Show, backstage tours, an exhibit center, play readings, lectures, concerts and talks. Call for a season brochure and tickets. (541)482-4331 or [www.orshakes.org](http://www.orshakes.org)

◆ Talent Historical Society presents Michael O'Rourke's *In the Land Where Acorns Dance*, Sept. 9 at 6:30pm at Meadowbrook Farm following the Talent Harvest Festival. Based on the life and writings of Joaquin Miller, a 19th century Western writer known as the Poet of the Sierras, the story tells of the turbulent and unwritten history in the Mt. Shasta region from 1854 to 1864. The cast features George Fence, Brian Fraser, Becky Jones, and Robyn Rodriguez. Proceeds benefit the Talent Historical Society. Tickets are \$10/\$5 and are available at Quality Paperbacks and Meadowbrook Farm in Talent, Paddington Station in Ashland. Gate opens at 5pm. Bring a picnic, blanket and lawn chairs. Soft drinks, desserts, chairs and picnic tables will be available. Meadowbrook Farm is located at 6731 Wagner Creek Road, just a minute from downtown Talent. Parking is available. Not recommended for children under 12.(541)512-8838

◆ Oregon Cabaret Theatre continues its 15th Season with *Something's Afoot*, Sept. 15 through Nov. 6 with Previews Sept. 13 and 14. This enchanting show takes the classic Agatha Christie genre and spices it up with lively, witty song and dance, sure to intrigue and delight. Shows begin at 8:00pm with performances Thurs.- Mon. and Sunday Brunch matinees at 1pm (except Sept. 17). (541)488-2902

### Music

◆ Britt Festivals closes its 38th year of music under the stars in historic Jacksonville with per-

formances through Sept. 9 including: Natalie MacMaster/Battlefield Band (Sept. 1); An Evening with Clint Black (Sept. 2 and 3); Huey Lewis and the News/Jerry Miller (Sept. 8 and 9). All concerts begin at 7:30pm. Call for tickets and a season brochure.(541)773-6077 or 1-(800)882-7488 or [www.brittfest.org](http://www.brittfest.org)

◆ Jefferson Public Radio continues its diverse and exciting summer concert series with two performers in separate shows at the Craterian Ginger Rogers Theater in Medford. First, Randy Newman will visit on September 6, bringing the witty and pointed songs which have earned him lasting fame, along with Grammy, Oscar and Emmy nominations. Then, on September 13, one of the enduring jazz greats will perform: twelve-time Grammy winner Pat Metheny will bring his latest trio to the Craterian. For details, see the Spotlight section on page 13. (541)779-3000



Kathleen McIntyre's paintings are on display at the Living Gallery in Ashland.

◆ St. Clair Productions presents singer Mark Weigle at the Unitarian Fellowship, 4th and C Streets, Ashland, on Fri. Sept. 22 at 8pm. Weigle's *The Truth Is* was nominated for two GLAMA awards in 1999 and was voted CD of the Year by *Outvoice*. Tickets are \$12 in advance and \$14 at the door, and are available at Talent House and Loveletters CDs or by calling.(541)482-4154

◆ Southern Oregon University Music Department presents a concert by the Treorchy Male Choir from Wales, at the SOU Music Recital Hall, Ashland, on Sat. Sept. 30 at 8pm. This 80-voice Welsh Choir, made up of men from ages 16 to 80, has performed in North America, Australia, and Europe. Their repertoire includes Welsh hymns, English anthems, and excerpts from opera and musical theater. Tickets are \$10/\$8 and are available at the door.(541)552-6101

### Exhibits

◆ Hanson Howard Gallery presents Clay Sculpture by Wataru Sugiyama and Paintings by Ron Sommer through Sept. 30 with a First Friday Reception on Sept. 1 from 5-7pm. The gallery is located at 82 N. Main St. in Ashland. Hours are 10:30am-5:30pm Tues.- Sat. and 11am-2pm on Sun.(541)488-2562

◆ The Living Gallery presents paintings by Kathleen McIntyre - boldly rendered still lifes, portraits, and urban scenes, in acrylics and oils,



through Sept. 30 with a First Friday Reception on Sept. 1 from 5-8pm. The gallery is located at 20 S. First St. in downtown Ashland, 1/2 block on Main.(541)482-9795

◆ The Art & Soul Gallery will feature artist Jerry Shanafelt through Sept. 30. The show, *Colors of Snow*, is a collection of oil paintings depicting fall and winter scenes from around Oregon and northern California. An artist's reception will be held from 5-8pm Fri. Sept. 1 at the gallery at 247 E. Main in Ashland.(541)488-9006

◆ The Schneider Museum of Art on the campus of Southern Oregon University has organized an original exhibition of work by over 41 artists from around the U.S. The show, *Sheen of Silver, Weight of Air: Contemporary Aluminum*, which offers a variety of pieces from contemporary jewelry and furniture to sculpture and table wares, displays art created from aluminum. Also included in the exhibit is a replica of the aluminum cap placed on top of the Washington Monument. The exhibit will run through September 23. The museum is located on the SOU campus at the corner of Siskiyou Blvd. and Indiana Street in Ashland. (541)552-6245

◆ The Arts Council of Southern Oregon joins the Rogue Gallery and Jackson County employees in a collaborative effort to feature the works of local artists in an exhibit at the Jackson County Courthouse through October. Art Hanging at the Courthouse includes works of twelve artists selected with the help of a committee.(541)772-8118

#### Other Events

◆ The Schneider Museum of Art on the campus of Southern Oregon University presents an Artist Studio Tour on Sat. Sept. 16 at the studio of sculptors Kevin Christman and Marla Samuel. This annual Rogue Valley summer event is limited to members only and is the final tour in a series of three. Reservations are required. A request for membership may be made by calling the museum.(541)552-6245

◆ Writer and JPR commentator Tim Holt will be reading from his new novel, *On Higher Ground*, on Sept. 22 at 7pm at Bloomsbury books. The novel is set in the mid-21st century in the Siskiyou/Mt. Shasta region and traces the gradual evolution of a new society above the domed cities and scorched valleys. 290 E. Main Street, Ashland.(541) 488-0029

### KLAMATH FALLS

#### Exhibits

◆ The Klamath Art Association presents Watermedia Experiences by Darlene Zarosinski through Sept. 24 from noon until 4pm Thurs. through Sun. at 120 Riverside Dr.(541)883-1833

◆ Klamath County Museum continues its presentation of *The Baldwin Project: Echoes in Time*, a photographic journey into an era past, through Sept. 30 at the Baldwin Hotel Museum, 31 Main Street.(541)883-4208

#### Other Events

◆ The Sixth Annual Klamath Basin Street Fair features antiques, crafts, birdhouses and more on Sept. 16 next to White Pelican Antiques.(541)883-7224

◆ Klamath Air Show will take place at Kingsley Field with the Thunderbirds flying in to perform on Sept. 16 and 17.(541)884-5193

### COAST

#### Theater

◆ Chetco Pelican Players presents *Laura*, a romantic mystery written by Vera Caspary and George Sklar, Sept. 8 through 24. Directed by Kat Hartman, tickets are \$9/\$5. Performances begin at 8pm Fri. and Sat. and 2pm Sun. matinees. The theater is located at the Performing Arts Center at Brookings/Harbor Shopping Center in Harbor.(541)469-1857

#### Exhibits

◆ Coos Art Museum is presenting the 7th Annual Maritime Art Exhibit through Sept. 9th. On display is the work of June Carey, a self-taught artist who has been painting in oils for more than 20 years. She has a unique style that sets her apart from other seascape artists. The Coos Art Museum is located at 235 Anderson in Coos Bay. (541)267-3901

### NORTHERN CALIFORNIA

#### Exhibits

◆ Shasta County Arts Council presents The 14th Annual Juried Photography Competition through Sept. 8 at Old City Hall Gallery, juried by James Gilmore. The gallery is located at 1313 Market Street in Redding. Hours are Tues.-Fri 9-5pm and Sat. 11-3pm.(530)241-7320

◆ Del Norte County Historical Society Museum features items from the Saint George Reef Lighthouse and artifacts from the Brother Jonathan shipwreck, as well as many from native tribes, mining, logging, medicine, music, needlework, photography and other aspects of the community's heritage. The museum is located at 6th and H Streets in Crescent City and is open from 10am-4pm daily except Sundays and some holidays.(707)464-3922

#### Other Events

◆ The Annual MarketFest in Redding's Library Park continues with live music, a certified farmer's market, arts and crafts booths, and fun activities for children through Sept. 7 from 4:30-8:30pm. Musicians Steve Lucky and the Rumba Bums with Miss Carmen Getit perform original jump swing on Sept. 7. For more info call (530)247-7766.

◆ The Musical Arts League, dedicated to classical piano, presents *A Night to Remember*, an elegant evening of dining and dancing on the historic Diestelhorst Bridge on Sept. 10 at 7pm. For a contribution of \$37.50 guests receive a gourmet boxed dinner and entertainment that includes jazz and music for dancing under the stars.(530)241-7320

◆ The Society of Decorative Painters and The Magic Pallet present a nation-wide seminar to teach non-painters the art of decorative painting on Sept. 16 at Terri's Tole and Treasures in Anderson.(530)365-8315.

◆ Calaveras County Arts Council and Writers Unlimited, in conjunction with Calaveras Big Trees Association, presents *Poems in the Forest*, a first annual poetry conference, on Sept. 15, 16, and 17. Writers experience the redwood forest while learning its natural and human history guided by poets and naturalists. Registration forms are available at Old City Hall.(530)241-4455



"Winter Inspiration" by Jerry Shanafelt, at Art & Soul Gallery in Ashland.





# RECORDINGS

Maria Kelly

## To Wax Poetic

The phrase "wax poetic" implies motion. "Wax poetic" is a verb, an action. It is poetry in motion. It is an appropriate name for a musical group that is creating just that – poetry in motion imbued with elements of prayer, politics, incantation and testimonial. Wax Poetic is musical poetry in motion. The introduction track of their debut album conjures an urban landscape which becomes the background of a creative interplay of cultures, genres, composers and musicians. It is a creative melting pot. It is New York.

*Wax Poetic* is the debut album of a group of musicians of the same name led by acclaimed saxophonist Ilhan Ersahin. The debut from this New York collective unites techno, jazz and world music. The combination of smoky jazz, world percussion, ambient dub, and DJ grooves with hip hop beats drive it into an eclectic and original sonic portrait of modern life. It is a soundscape combining instrumental pieces with vocal tracks sculpted by lyrics that portray the ubiquitous impact of modern life on a weary and impressionable world. The songs speak about personal responsibility and the challenge of personal choice.

Wax Poetic aspires to embrace the ancient and the modern through a combination of percussive and electronica elements – melding dub and DJ samples with root rhythms and organic instruments. Spoken words in an occasional foreign tongue or a hip hop cadence are driven by the backbeat of a drum kit joined by the soulful strut of a jazz saxophone. Wax Poetic is not only a reflection of Ersahin's personal experience—he was born in Stockholm to a Swedish mother and a Turkish father—but also of his exposure to the many different cultures living congruently in New York. He emigrated to the US and studied at Boston's Berklee

College of Music for one year before moving to New York to "strike out on his own." After recording three well-received jazz albums, Ersahin discovered he was unsatisfied playing pure jazz and yearned for a form in which to express his love of different musical styles. He began to experiment with new sounds like electronica and hip hop by playing at New York's notorious after-hours club, Save The Robots. It's there that the group began to take shape, with various musicians and friends sitting in every Friday night.

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IT IS THIS HONORING OF ALL  
VOICES, URBAN AND RURAL,  
ANCIENT AND MODERN, THAT  
OFFERS THE INSPIRATION FOR  
A WORLD OF DIVERSITY.

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That spirit of musical community was made manifest on Wax Poetic's debut recording on Atlantic Records. The personnel on *Wax Poetic* is impressive. It includes the great jazz trumpeter Eddie Henderson (who's played with Kenny Barron and Herbie

Hancock), percussionist Arto Tunçboyacıyan (Al DiMeola, Arthur Blythe, Oregon), guitarist Kurt Rosenwinkel (Gary Burton, Paul Motian), and New Klezmer Trio drummer Kenny Wolleson (Tom Waits, Ron Sexsmith, Bill Frisell, Dave Douglas). The album enjoys an array of vocal contributions from a variety of vocalists such as Lisa Rudolph (who also wrote lyrics for four of the vocal tracks), Norah Jones, and writer/performer Rhasaan Manning (who contributes lyrical, rap-styled spoken word and also wrote lyrics for a few vocal tracks). The album is produced by acid jazz masters Charles Stella and Daniel Wyatt. However, much of the multilayered texture of the sound created by Wax Poetic is created by turntablist DJ Mutamassik, an Egyptian woman who Ersahin met while playing together in experimental composer/conductor Butch Morris' famed free jazz orchestra. Ersahin appreciated the Middle Eastern roots they shared in common and the Arabic influences felt in her work. The personnel in Wax Poetic is

often changing and evolving with members cycling in and out, and then back in again. It's an ever changing, organic pulse of changing musicians, which is communicated directly in the music they create.

As Ersahin's jazz work veers more towards experimental realms, so does Wax Poetic. It is a musical melting pot which continues to grow in new directions and ever changing colors and dimensions. Wax Poetic is striving to compose an electronica sound played by mostly live organic instruments, not just by one sole person programming samples on a computer. This is one of the many exciting elements of Wax Poetic. They strive for a global urban sound presented as folk/roots music chosen from the tapestry of various global cultures. Integrating these different influences is the key, not to create a fusion, but to honor each as authentic in its own right, its own color, its own sound—so to celebrate the integrity of each instrument's voice, and thus each culture's.

With this debut, Wax Poetic is poised to move to the forefront of this new style of music that honors the roots of tradition while being inspired by the sounds of modern cultures currently created in our urban centers. These centers are rich with a struggle for peace, and solutions. It is this respect for all voices, urban and rural, ancient and modern, that offers the inspiration for a world of diversity—a world that values and appreciates each authentic voice and the contribution it can provide to the experience of life.

Ersahin says "Wax Poetic is a moving project. It's as open as the music." The open quality of the music present on this debut recording invites the listener to move with the band through time and space, through life on earth. IM

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Maria Kelly hosts Open Air on the Rhythm and News Service, Monday through Friday from 9am to noon.



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FROM NATIONAL PUBLIC RADIO



## AS IT WAS

Carol Barrett

### School Days

The Hamburg School in Siskiyou County was lucky: they had a flag pole, even if it was only a cedar tree. One of the older boys had climbed up, chopped off the top of the tree and all the branches. He attached a pulley at the top. Every morning the children gathered around the tree to raise the flag, say the Pledge of Allegiance and sing "The Star Spangled Banner."

In all rural schools the day began with a similar exercise. The girls would be standing in their prim long-sleeved, high-necked dresses that reached to their ankles. The boys wore a shirt and pants. When winter shoes wore out they gladly came to school barefooted.

Most teachers stayed strictly to teaching reading, writing and arithmetic. Occasionally art was added.

The office of Indian Affairs supplied lunch money for the Indian children. Many teachers worried that this left out many poor children, so in the winter, when the stove was burning all day, the teacher and each child would bring something for a community stew. The teacher would start the stew in the morning and by noon the children would have a hot lunch. In other schools the children brought their lunch in a lunch pail made from a five pound lard bucket or a Union Leader or Dixie Queen tobacco can. A wire handle was added.

A pupil would be hired to act as janitor. The pay was about \$5 a month. Often the teacher took on the chore to add to their meager wages. It included cleaning the windows, floor and blackboard and bringing in wood for the stove.

There is a lovely Chinese Proverb: *To plan for a year, plant rice. To plan for a decade, plant a tree. To plan for a lifetime, educate a child.*

Source: *Siskiyou Pioneer*, 1989

### School Editorial

Read these excerpts from an editorial on local school needs. See if you can guess the date it appeared in the newspaper.

"There is a general lack of school interest in the county. If there was less contention in districts, I think we would see more beneficial results. ... Let every district strive to throw aside petty differences and unite for the common good of their children.

"The general complaint from nearly every district is that their school fund is insufficient... Of course we must have, as soon as we can get it, a sufficient tax levied by law to make our schools free for a longer period...

"The change of text books has, generally speaking, caused great dissatisfaction ... I fail to see where the books recently adopted are superior to those in use formerly."

The editorial finishes by saying:

"I must call the attention of district officers to the careless manner in which they conduct their business..."

Does it sound familiar? This article appeared in the *Jacksonville Democratic Times* on March 14, 1874.

Source: *Democratic Times* (Abstracts)

### School Pranks

Discipline in schools has been a problem from the earliest days. Scotts Bar School in Siskiyou County was no exception. One student recalled a beautiful fall day when the steelhead were running. Who wanted to be in school on such a day? The boldest student waited until the teacher went to the library where they locked her in and fled down to the river to fish.

Another often-used prank was to throw one or two bullets into the hot stove. The resulting explosion disrupted but rarely did any harm.

There were other problems in school. Harriett Ager Denney remembers her school in Ager, California.

"We kids had to wear long underwear in the winter. I was always glad when spring came so we could get rid of that underwear. We didn't change our clothes as often as we do now and we only took a bath once a week. We must have been a stinking mess in school."



Children in one room school houses looked forward to recess. They played games like tag, dodge ball, run-sheep-run, hide-and-seek and of course, baseball. "Ante over" was another favorite. Here children tried to throw a ball over the school house roof to their classmates on the other side.

Young girls brought stick dolls to play with. Older girls would sit in the shade with their knitting or crocheting. The teacher rarely came outside during recess. We can imagine her taking a well-deserved rest indoors.

In springtime the girls might wander over the nearby fields picking wildflowers. Snow on the ground signaled the building of forts and snow fights.

Sources: *Siskiyou Pioneer*, 1989; interview with Harriett Ager Denney

## Rules For Teachers

The following set of rules for Siskiyou County teachers is dated 1872.

"Each day teachers will:

"Fill the lamps and clean chimneys.

"Bring a bucket of water and scuttle of coal for the day's session.

"Make pens carefully.

"Men teachers may take one evening a week to go courting or two evenings to go to church.

"Women teachers who marry or engage in unseemly conduct will be dismissed.

"Any teacher who smokes, uses liquor, frequents pool or public halls will give good reason to suspect his worth, integrity and honesty.

"The teacher who performs his labor faithfully for five years will be given an increase of twenty-five cents per week."

Thank goodness we treat our teachers better today.

Source: *Along Our History's Trail*, Hayden



Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.

# BARBIE From p. 9

philosophy relative to her work with *Selene*.

"The metaphysical and epistemological aims of *Selene*:

- To conjure up the mixture of belief and disbelief that creates wonder.
- To use a visual language, 'Barbie Dolls,' spoken by millions of little girls and ex-little girls, to imagine cultural and metaphysical possibilities.
- To do cultural criticism, noting Mattel's control of what can be said in 'Barbie' language, pointing out what else can be said. But also to celebrate a set of engaging and imaginatively engineered dolls.
- To speak feminist understandings, and try to remind us to rely on our subjective wisdom.
- To use Barbie dolls, symbols of the mundane, trite and unfeminist, and through the powers of the imagination to transform them into the messengers of the sacred."

So what may be learned from this active and intelligent woman? What aspects of our youth do we shelve and dismiss upon growing older? Do we encourage our children to embrace those elements that draw them in, to see their beloved playthings in new way, to keep their imaginations alive and out of corporate America's reach? Can we find it in ourselves to remember that dolls are alive?

"It's more like suspended disbelief," says Tangren laughingly when asked if some find her a little crazy for believing in the secret life of dolls. "Like with performing plays or playing pretend. It's a way of seeing the world. In a way we don't believe they are alive, and in a way we do."

We should consider ourselves dared by Tangren. Dared to remain believers in the things we love. Dared to pull the collections off the shelf and, perhaps secretly at first, quietly, breathe the life back into those creatures of the past, and thus, back into ourselves. Can we make GI Joe the "Real American Hero?" Can we rescue the Superheroes from certain death? As children the willingness to believe may be natural, doors only closing in response to lessons received from others. But as that crevice between the believers and collectors widens, as children grow to adulthood, the openness of the mind becomes less natural. Instead it becomes a choice.

As each child and ex-child stoops down and speaks the language of all things possible through the life of the imagined, passages open in the world that make the big things, dream things, real. This happens with a simple conviction, one that any can choose to speak. Lean closely, read these magic words that work even past the threshold of lost youth, and begin to cast the spell by saying:

"I believe."



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A priestess in a Cretan procession, from *Selene*.



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## THEATER

Alison Baker

### Hamlet

By William Shakespeare

Directed by Libby Appel

At the Oregon Shakespeare Festival through October 7

I love *Hamlet*. Age cannot wither it, nor custom stale its infinite variety. I have seen it more often than any of Shakespeare's other plays—in fact, more often than anyone's other plays. No doubt people throughout the world can say this. And even people who've seen it only once or twice, or never, can quote from it. "To be, or not to be." "The play's the thing." "Alas, poor Yorick." "Get thee to a nunnery." "To the manner born." "Good-night, sweet prince." How did Bill Shakespeare *think* of all those nifty phrases?

*Hamlet* is a play that's so full of a number of things, I'm sure everyone in it should be as happy as kings. But they're not; even Claudius, who really *is* a king, isn't very happy, and he gets less so as the play goes on. Who can blame him, when someone as brilliant, angry, and determined as Hamlet is out to get him?

Of course, Claudius wants to get rid of Hamlet, too. He's tired of the boy's mooning and moping about, clinging to his mother and being rude to his new stepfather. He wants the kid shipped off to boarding school. Then, when he realizes that Hamlet knows how rotten Denmark's gotten, Claudius decides he'd better eliminate Hamlet permanently.

Marco Barricelli (one of your swarthier Danes) is this production's Hamlet. He's an actor with such presence that, even on a less-than-perfect evening, he elevates the performance to a different level; he brings a sharpness and excitement to the stage. I last saw him as Richard III, and in a funny way this is a role that's not dissimilar: Hamlet is sly, seductive, and driven, though his cause—avenging his father's death—may be a touch nobler than Richard's.

Director Libby Appel has rearranged some scenes. Instead of soldiers on a foggy

rampart, the play opens with one of her trademark all-cast gatherings, this time the court gathered to celebrate the marriage of Claudius and Gertrude, while the sullen Hamlet slouches in a corner. Laird Williamson is Claudius, Demetra Pittman his blushing bride. Richard Farrell is the

garrulous Polonius; Deidre Henry is the fair Ophelia, U. Jonathan Toppo her earnest and clean-cut brother.

This *Hamlet* kept my attention the whole three and a half hours. The neat thing about Shakespeare is that, the more you see a particular play, the more you understand it—not

just the action, and who the various ambassadors are, and why some prince is eager to kill some other prince, but the actual language. I don't believe that the first-time Shakespeare viewer can understand more than 30% of the words that pour forth on the stage; but by the tenth time you see *Hamlet*, your word recognition rate surely climbs to a good 50%. Those familiar little catchphrases help. Of course, familiarity also breeds disrespect: alas for poor Marcellus (this time, Armando Duran), no matter how solemnly he pronounces "Something is rotten in the state of Denmark," he gets a laugh.

Some of the goings-on offstage helped keep my attention on the show, too. For one thing, the Shakespeare *aficionados* of the skies were there in force: the Western Screech Owls flew in late to perch and observe from the turrets above the stage; an occasional line of voyeuristic geese passed overhead; and the little brown *myotis* volunteers were on the job, zipping around above the heads of the audience, clearing the air of tasty flying insect snacks.

Not only the skies were full of action. Just as Hamlet began to soliloquize, looking



solemnly at the audience and intoning, "To be, or not to be..." there arose a great clamor in the streets of Ashland. Voices shouted, horns honked; it was so perfectly timed, and continued so long, that I suspected it was one of Libby Appel's clever twists—that while the sorrowing, thoughtful Hamlet was thus philosophizing, the citizens of Denmark were celebrating riotously in the streets, yet another sign of the corruption of the state. But the yells and horns continued even after Hamlet stopped, so I couldn't give the director the credit. Instead I had to give Marco Barricelli credit for plowing through the whole thing without being disconcerted. He could probably even speak unperturbed by a cell phone ringing in the audience.

In this production of my favorite play, I did have a favorite part: it was when Hamlet goes out on those foggy ramparts with Marcellus and Horatio (played by David Kelly) to see the Ghost (the voice of Barry Kraft). "The hour is midnight, the ambience is spooky, the stage is set". They stand nervously conversing, waiting in the dark. And then, with what a look of horror Horatio says "Look, my lord it comes," and points! And they gaze in horror up toward the back of the theater...*behind me!* I heroically resisted, but I'll be durned if half the audience in front of me didn't whip around to see what dreadful ghost loomed up in the back row. It was for all the world like the old Charles Addams cartoon—the screaming heroine on a movie screen, the terrified audience turning to view the horror that threatened them all.

And that, of course, is what *Hamlet* does at its best: gives us some insight into the horror that threatens us all. Thank goodness so few of us have uncles quite so nasty as his. ■

# POETRY

BY GARY THOMPSON

## Water

Down, up from bed  
for blessed water and ice.  
I'm sweaty and sick  
with 3:00 A.M. god-knows-what.

My thirst is everything  
west of the hundredth meridian,  
a harsh land  
of salt flat and bleached bones.

In Desolation, an icy stream  
feeds Susie Lake  
from cold Upper Half-Moon.  
It cooled heatstroke

my nineteenth June, and saved  
my hide, no bounty to claim.  
The horse blanket canteen  
I carried a decade

popped a seam on a coastal cliff,  
half-baptized me as I clung  
stupid and tangled  
in a botched rappel.

I count the drops, now,  
from the bathroom faucet, estimate  
320 the night's loss  
in precious gallons.

## Yurok Time

I like time before Darwin  
and von Humboldt. I like Yurok  
time, for example, when Umai  
(a lonely girl) could sing herself  
across the ocean into the world-  
beyond-the-world

to visit the sunset and find  
Laksis (Shining One), her nightly friend.  
I like names without Latin:  
*seagull* rather than *Larinae*,  
stories without explanations,  
a song for no reason,

a journey through the horizon  
to unknowns without fear or shadow.  
I like the sun going down  
just now, a moment of gold  
spraying out, a stunned instant when words  
go back before books.

*These two poems appear in Gary Thompson's most recent book, On John Muir's Trail (Bear Star Press, 1999) whose back cover reads, "One hundred years after John Muir trekked west, Gary Thompson made a similar, though less arduous, journey and he has lived there ever since." Thompson's two previous books of poetry include Hold Fast and As For Living, which have won several awards, including an NEA writing grant. He lives in Port Orchard, Washington, and teaches Creative Writing at California State University, Chico.*

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JEFFNET, the community based ISP operated by the Jefferson Public Radio Listeners Guild, invites you to sample AFN service on our special access station at the Ashland Community Food Store. If you are interested in more information on how to receive JEFFNET's AFN service in your home or business call us at 552-8215.

**Stop by** the Do-It-Yourself JEFFNET Internet Registration Center at the Ashland Community Food Store located at 237 N. First Street in Ashland

**Call us at (541) 552-8215**, weekdays from 9am to 5pm

**Visit us** on the World Wide Web at <http://www.jeffnet.org>

**JEFFNET is the region's only non-commercial, non-profit Internet service provider.**

JEFFNET also offers a variety of other Internet services. For more information, call us at **552-8215**.



JEFFNET is  
operated by the  
Jefferson Public  
Radio Listeners Guild



*ashland fiber network*



# INTRODUCING A VERY RELAXING OFFER.



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**Details of Participation:** Offer is available at the Running Y Ranch Resort. This offer is specifically designed for single and married persons of a legal age with a minimum family household income of \$40,000 per year or more. There is no obligation to purchase anything whatsoever. To take advantage of this special offer, we ask that you attend an enjoyable and informative "No Pressure" 90 minute sales presentation and tour at the Running Y Ranch Resort. If married, both wife and husband must tour together. Only one family per vehicle and per tour. Please, no pets. Not valid with any other Eagle Crest Communities promotion. This offer is not valid for those who have toured any Eagle Crest Communities location within the last 24 months. Those ineligible to take advantage of this package: current owners of Eagle Crest Communities or WorldMark, the Club and Eagle Crest Communities employees. This offer is non-transferrable and may not be used with any other promotion. Identification may be required. This offer may be altered or withdrawn at anytime. A minimum of 48 hours notice is required for postponement or cancellation. Payment is non-refundable. All reservations are made on a first-come, first-served, space available basis. Offer good until December 31, 2000. This is not an offer in any state in which the legal requirements for such an offering has been met. Obtain the Property Report required by Federal law and read it before signing anything. No Federal agency has judged the merits or value, if any, of this property. **WARNING: THE CALIFORNIA DEPARTMENT OF REAL ESTATE HAS NOT INSPECTED, EXAMINED, OR QUALIFIED THIS OFFERING.**



EAGLE CREST COMMUNITIES DEVELOPMENTS, PART OF THE JELD-WEN FAMILY.



JEFFERSON  
PUBLIC RADIO

Southern Oregon University  
1250 Siskiyou Blvd.  
Ashland, Oregon  
97520-5025